



No. 438.—Wood Cutters.

John Linnell.



No. 1546.—Noonday Rest.

John Linnell



No. 1621.—St. Martin's in the Fields. W. Logsdail.

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No. 1803.—A Portrait of John Everett Millais, A.R.A.

No. 1804.—The Rape of the Lock.

No. 1805.—Twelfth Night, Act i., Scene 3.

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No. 1112.—Portrait of Mrs. Ann Hawkins.

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No. 1547.—Contemplation (*Tate Gift*).

No. 2060.—The Last Load.



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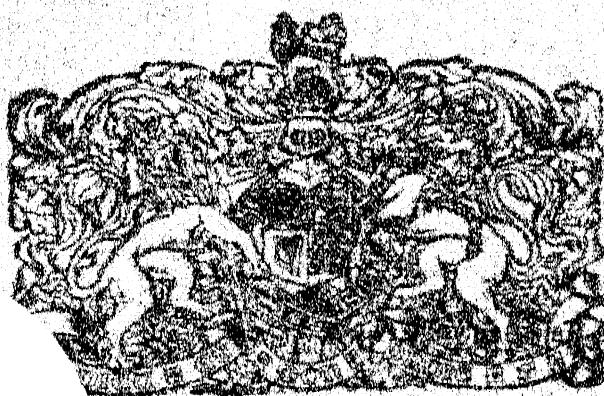
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British Art

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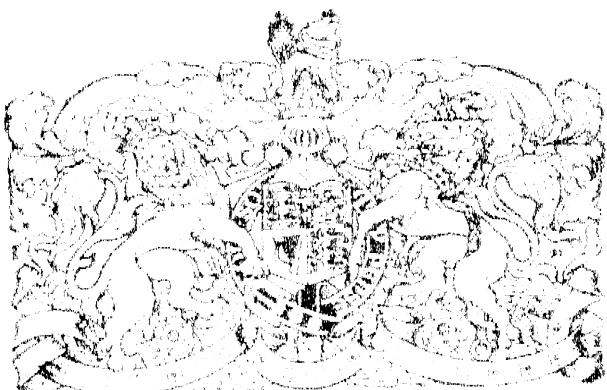
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THE NATIONAL GALLERY
BRITISH ART

THE TATE GALLERY

ILLUSTRATED CATALOGUE

PUBLISHED BY AUTHORITY OF THE TRUSTEES



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INTRODUCTION

THIS volume contains a selection of illustrations of the works of the British School hanging in the Millbank Section of the National Gallery, better known perhaps as the Tate Gallery.

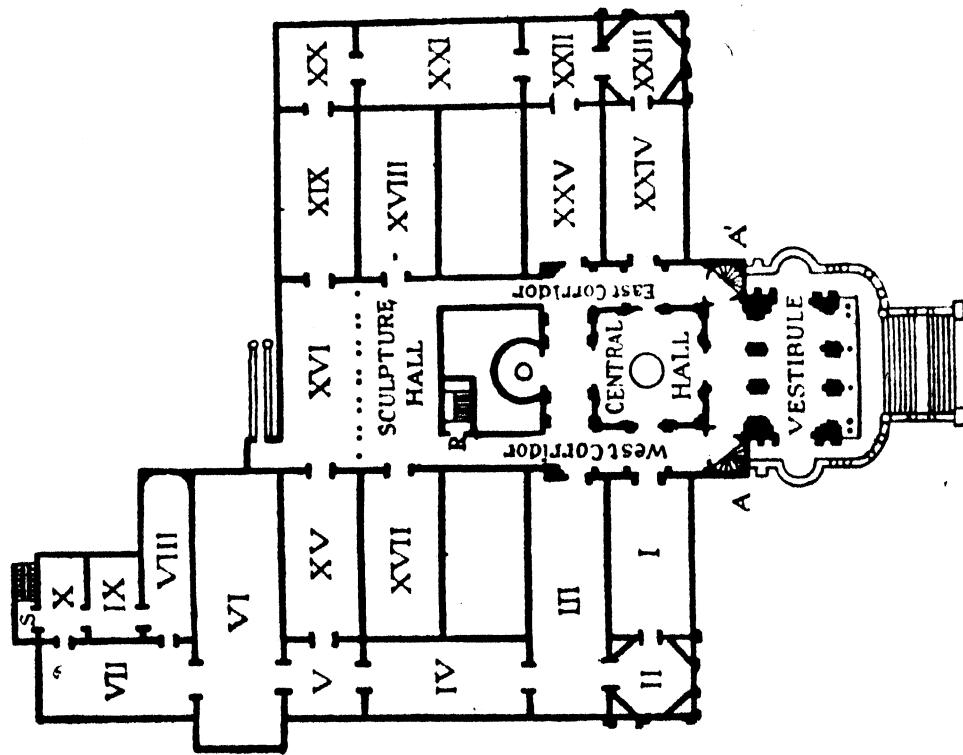
They have been chosen from the large Illustrated Catalogue of 1900 with a view to giving as full a representation of the modern British Schools as the limits of space permit; and to these have been added some pictures placed in the galleries since the publication of that Catalogue, and a selection from the water-colours (see page 115) and the sculpture (see page 125).

The pictures consist of the Vernon Collection, given by Mr. Robert Vernon in 1847; the Tate Collection, presented by Sir Henry Tate, Bart., in 1894, which, together with the gallery itself, formed his noble gift to the nation; the Chantrey Collection of pictures and sculpture, purchased under the provisions of the bequest of a sum of money by Sir Francis Chantrey, R.A., the interest of which may be applied under certain conditions to the purchase of pictures by the Council of the Royal Academy; a collection of paintings by Mr. G. F. Watts, R.A., given by himself at the opening of the Tate Gallery in 1897, and hung together in one of the galleries; and other works which have from time to time been bequeathed or presented to or purchased by the nation.

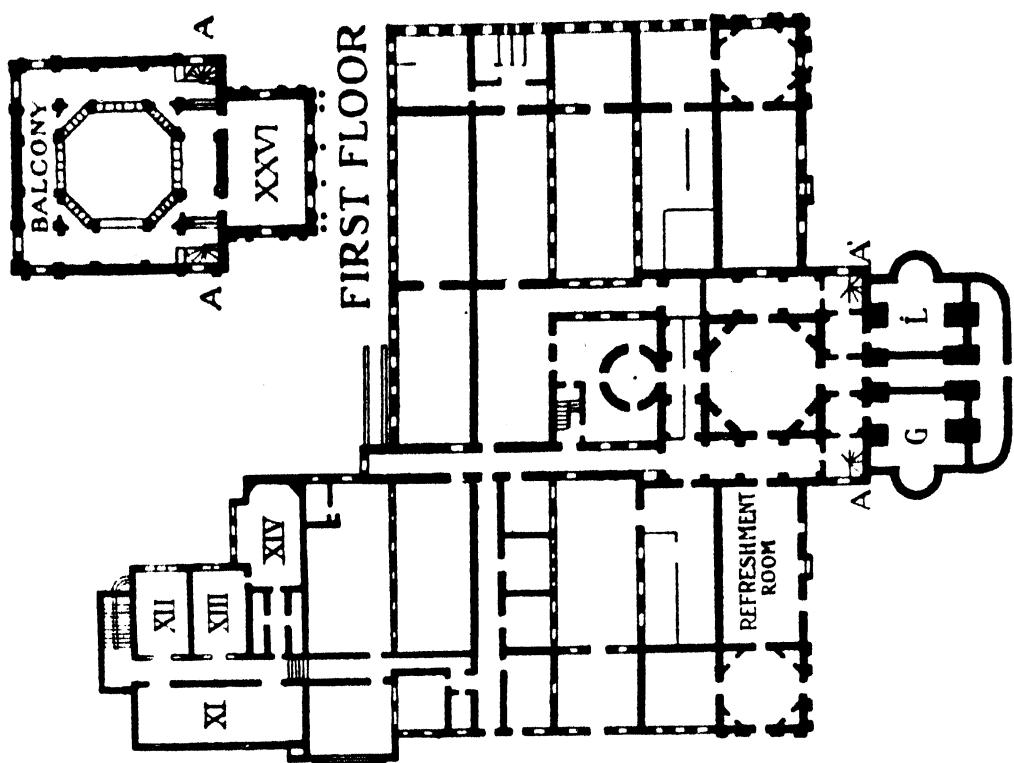
EDWARD J. POYNTER.

GROUND FLOOR

MAIN FLOOR



FIRST FLOOR



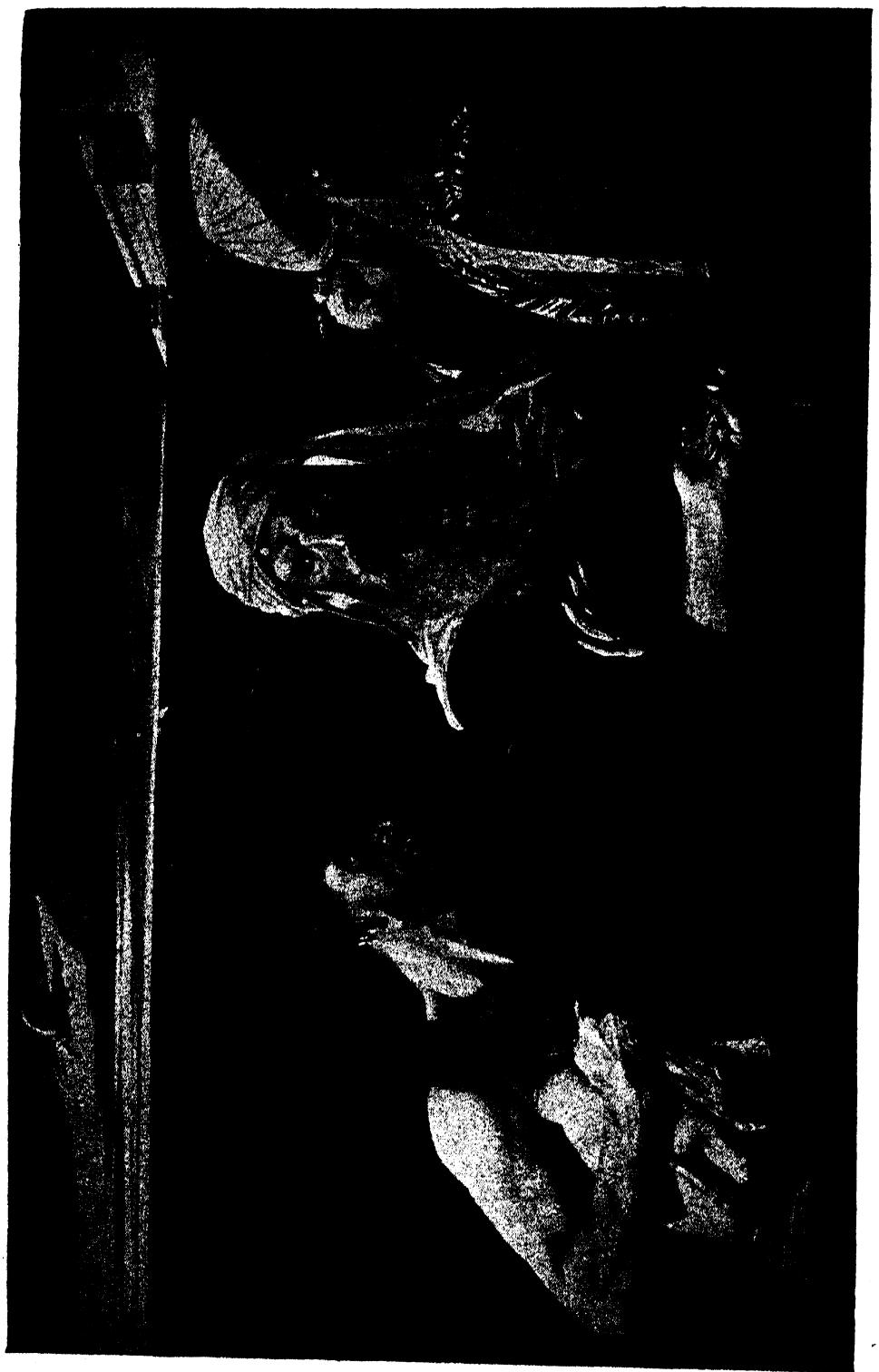
CATALOGUE OF THE NATIONAL GALLERY BRITISH ART



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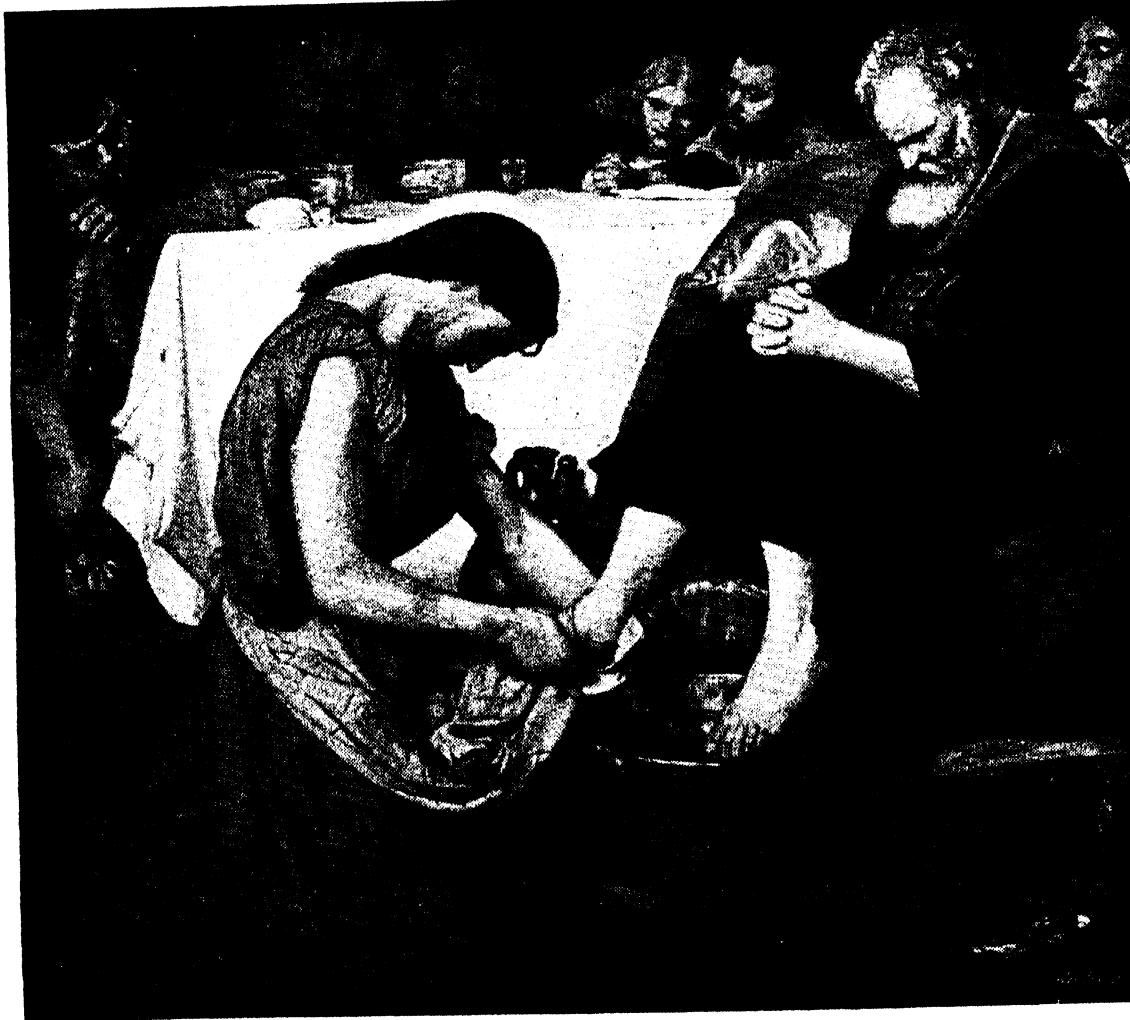
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No. 1394.—Christ Washing Peter's Feet.

Ford Madox B



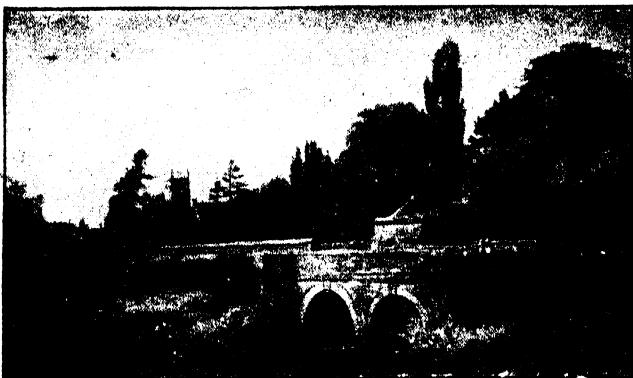
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Ford Madox Brown.

G. Vicat Cole R.A.

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No. 1587.—**Harmony.**

Frank Dicksee, R.A.

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No. 399.—Escape of the Carrara Family from the Pursuit of the Duke of Milan, 1389.

No. 898.—Lord Byron's Dream.

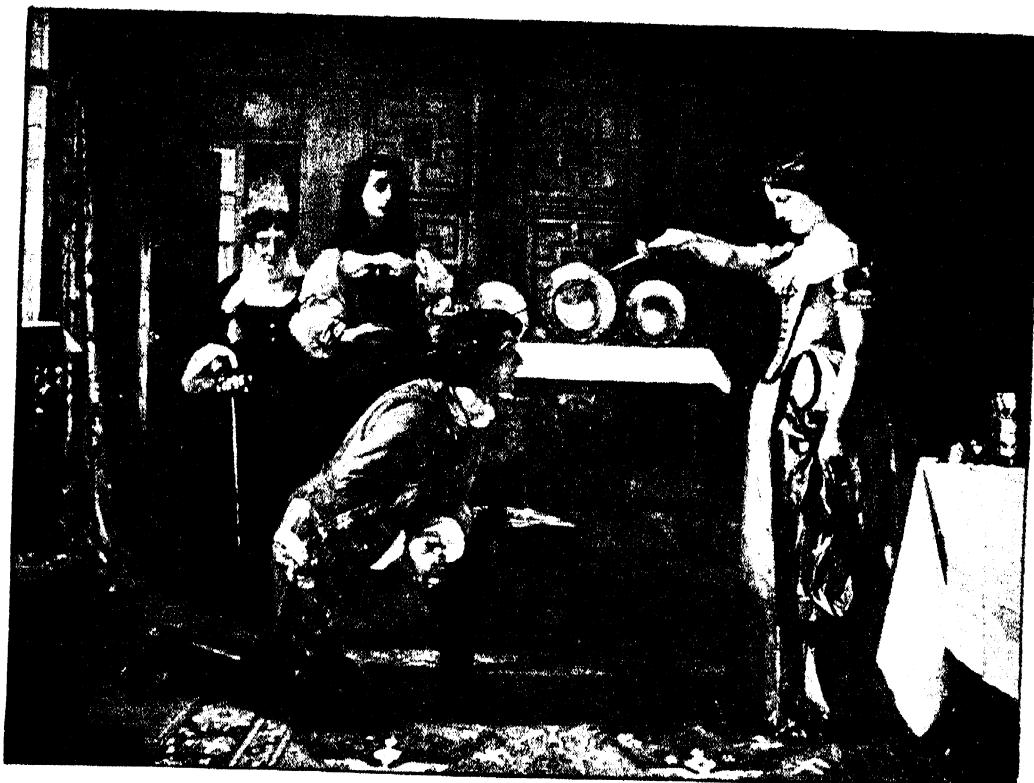
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A. L. Egg, R.A.



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A. L. Egg, R.A.



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(*A Portion of the Picture*)

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No. 378.—The Newspaper. T. S. Good.



No. 917.—No News. T. S. Good.



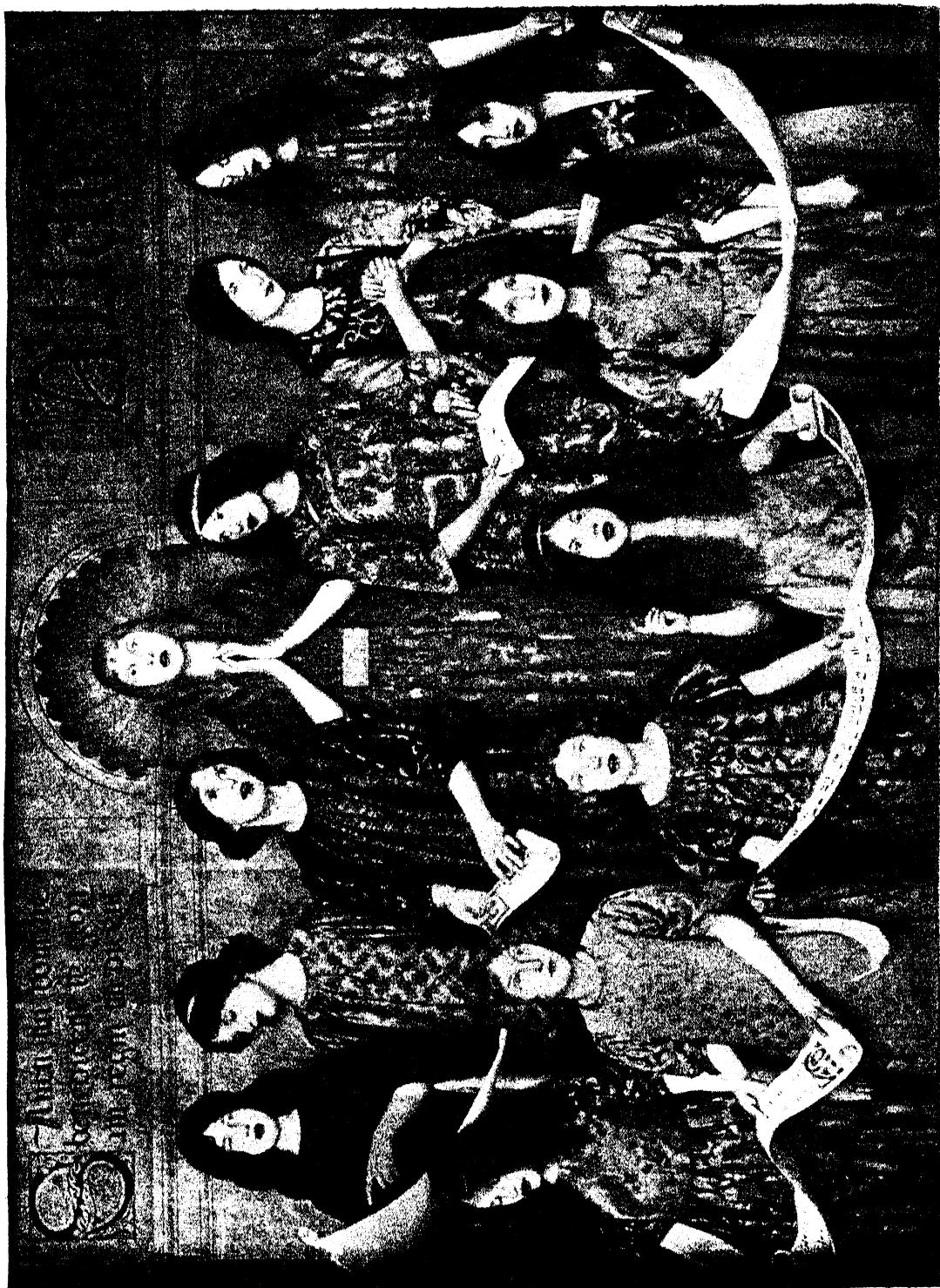
No. 1963.—The Return from the Ride.

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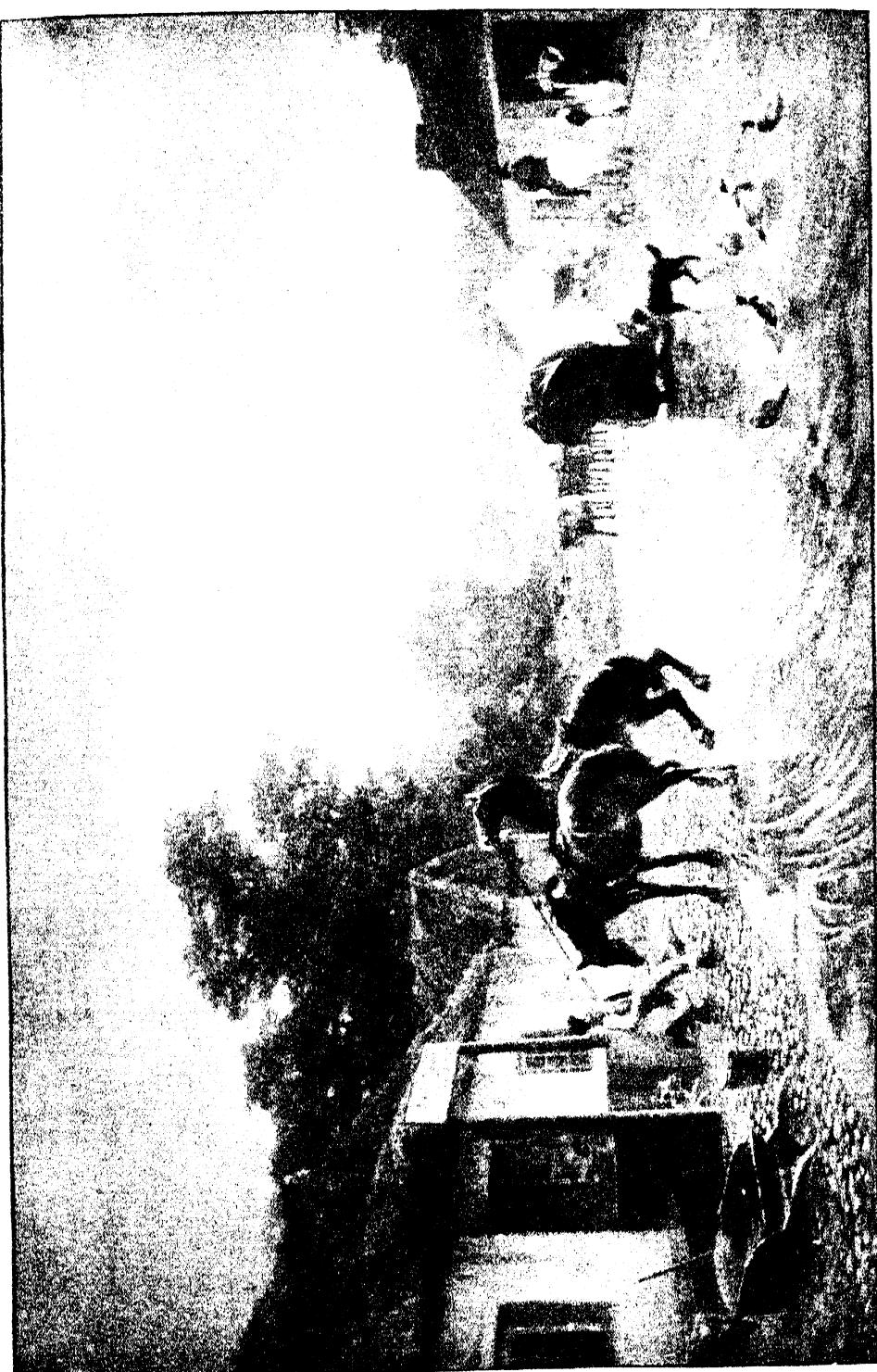


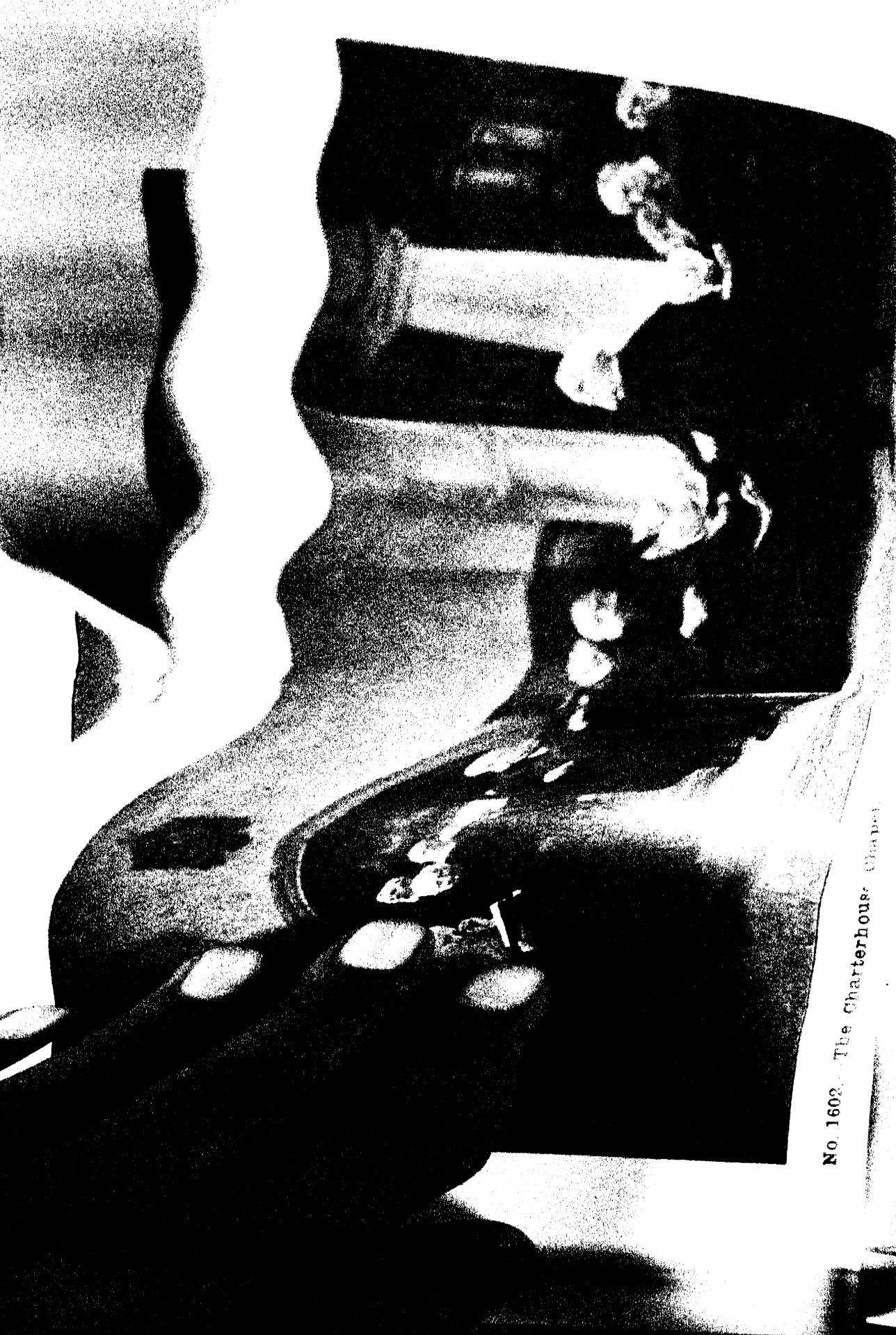
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A. C. Gow, R.A.

Peter Graham, R.A.

No. 1524.—A Rainy Day.





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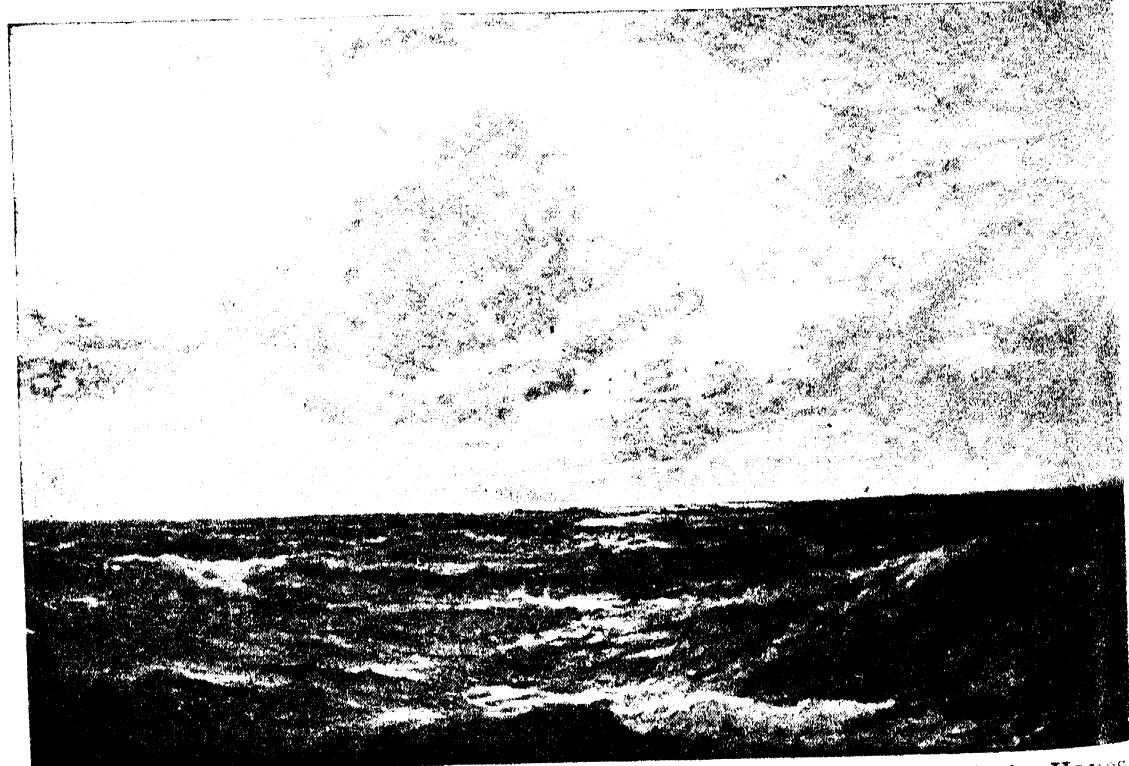
No. 452.—The Frugal Meal.

J. F. Herring.



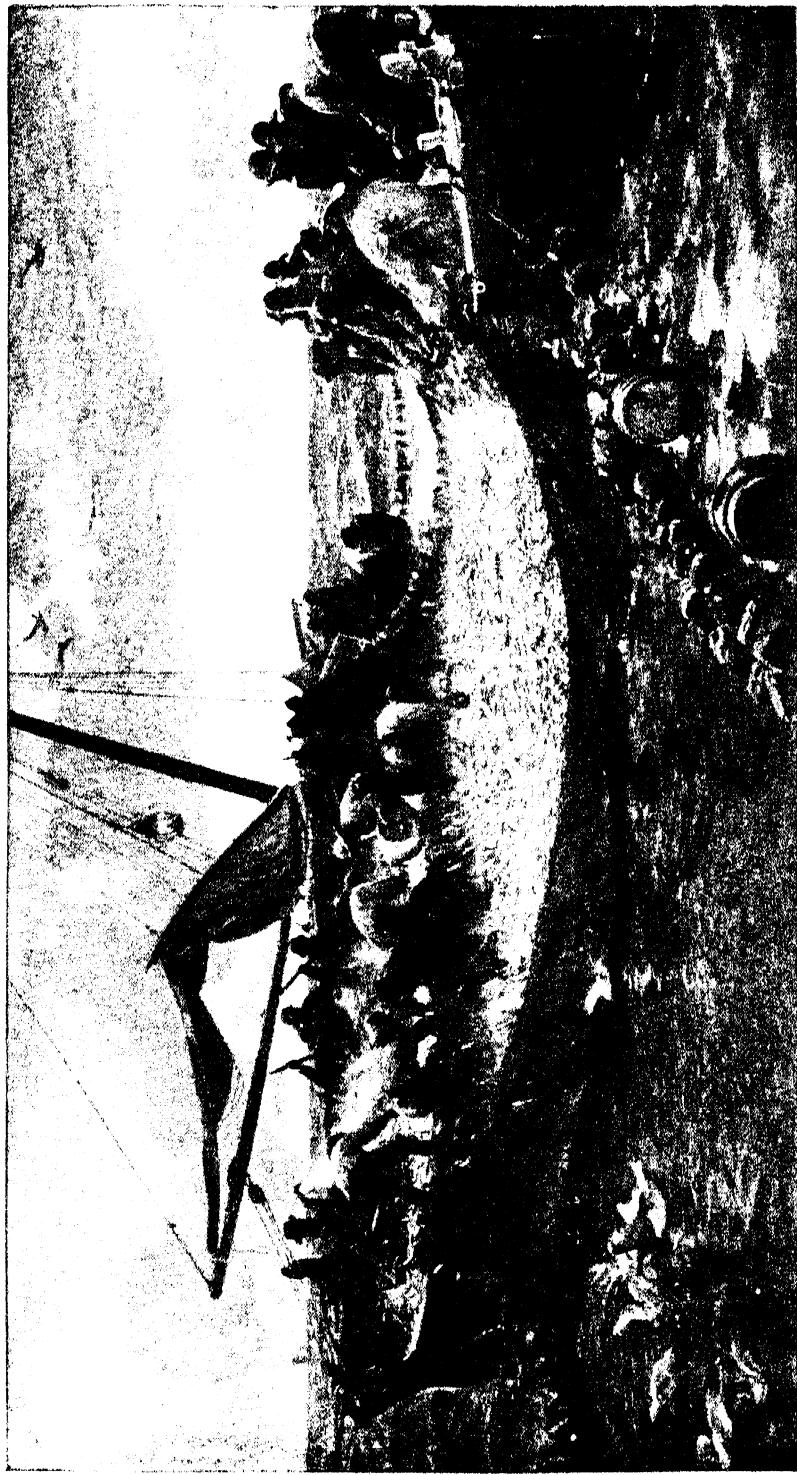
No. 1548.—Pangbourne.

Keeley Halswell



No. 1603.—Sunset at Sea; from Harlyn Bay.

Edwin Hayes



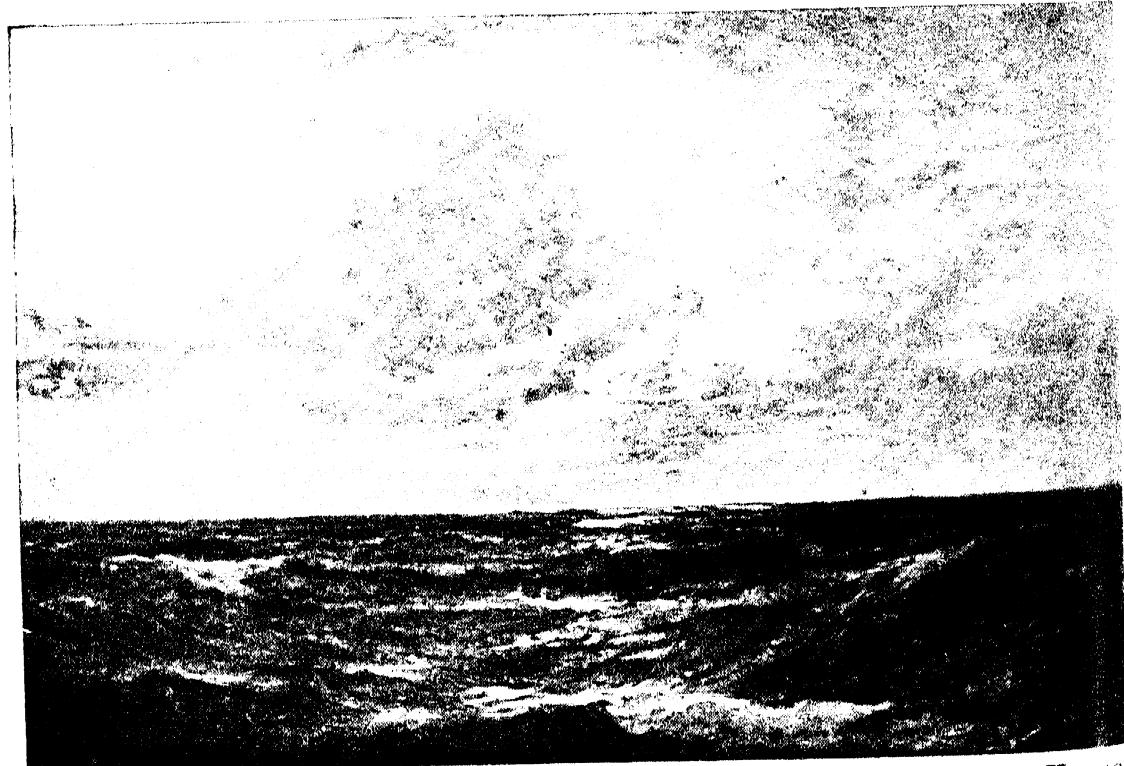
No. 1650.—Pilchards.

C. Napier Hemy, R.A.



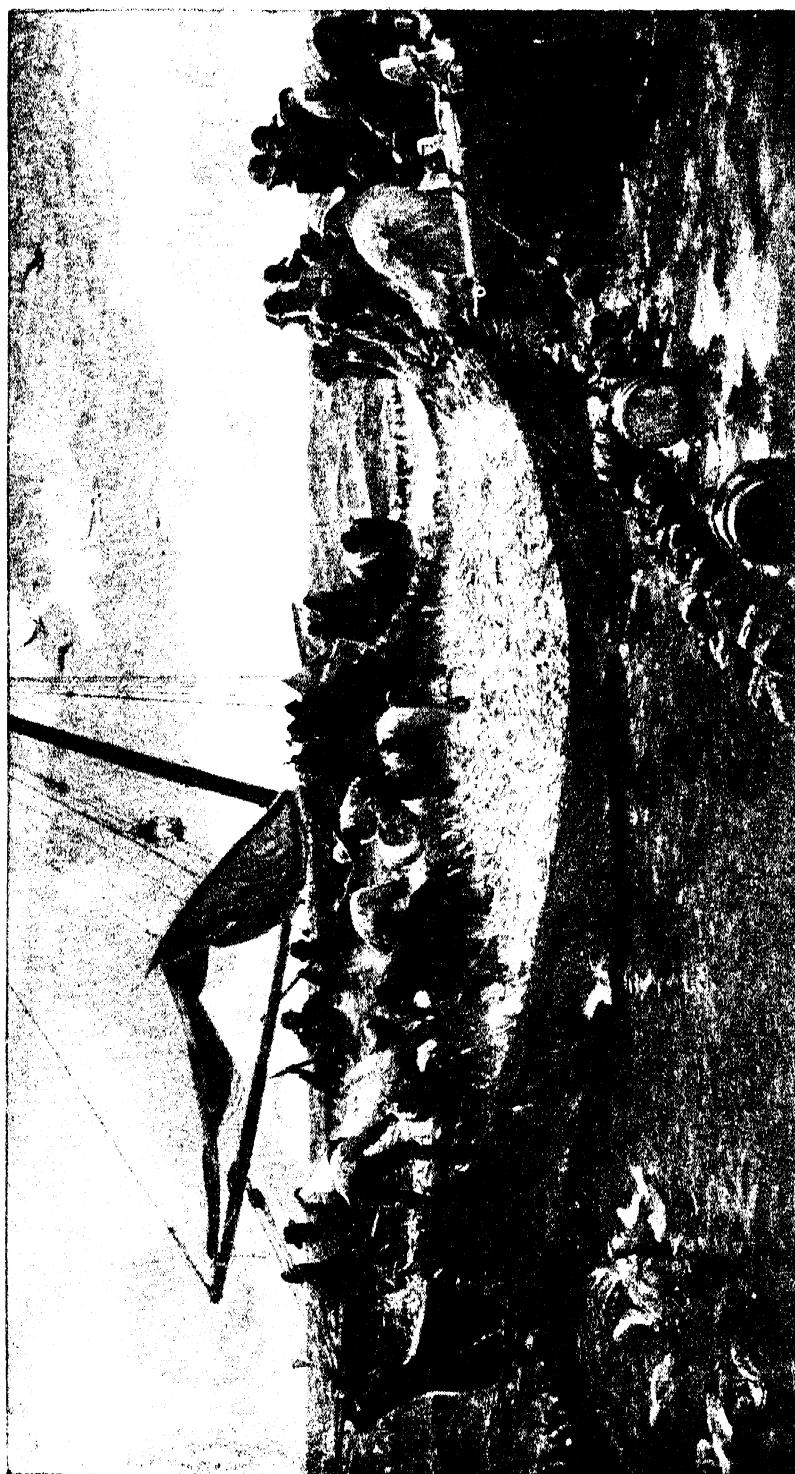
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Keeley Halswelle



No. 1603.—Sunset at Sea: from Harlyn Bay.

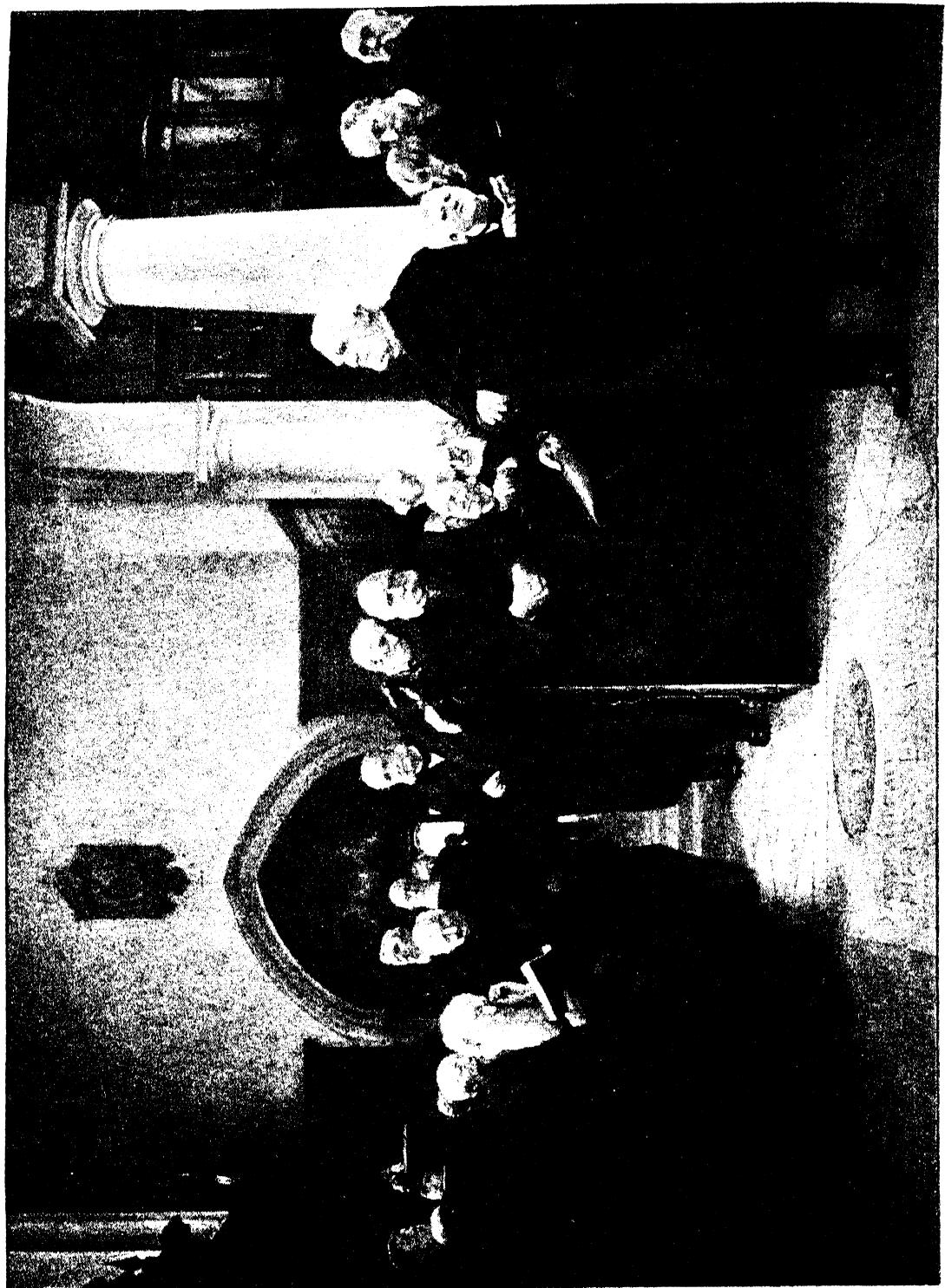
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No. 1650.—Pilchards.

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Sir H. von Herkomer, C.V.O., R.A.



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LTON, William, R.A., 1786—1839.
 No. 1499.—Nature Blowing Bubbles for her Children.



No. 452.—The Frugal Meal.

J. F. Herring.

J. C. Hook, R.A.



No. 1512.—Home with the Tide.

J. C. Hook, R.A.

No. 1514.—The Seaweed Raker.





No. 446.—*The Pride of the Village.*
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 No. 1598.—The Stream (*Chantrey Purchase*).



No. 1581.—*The Dog in the Manger.*

Walter Hunt.



Colin Hunter, A.R.A.

No. 1579.—Their Only Harvest.



J. Buxton Knight.

No. 2262.—“Old December’s Bareness Everywhere.”





Lucy E. Kemp-Welch.

No. 1649.—Colt Hunting in the New Forest







No. 1649.—Colt Hunting in the New Forest

Lucy E. Kemp-Welch.

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No. 1673.—Milking Time.

Yeend Knott

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J. Buxton Knight.

No. 2262.—“Old December’s Bareness Everywhere.”





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C. P. Knight.

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No. 412. The Hunted Stag.

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No. 414.—War.

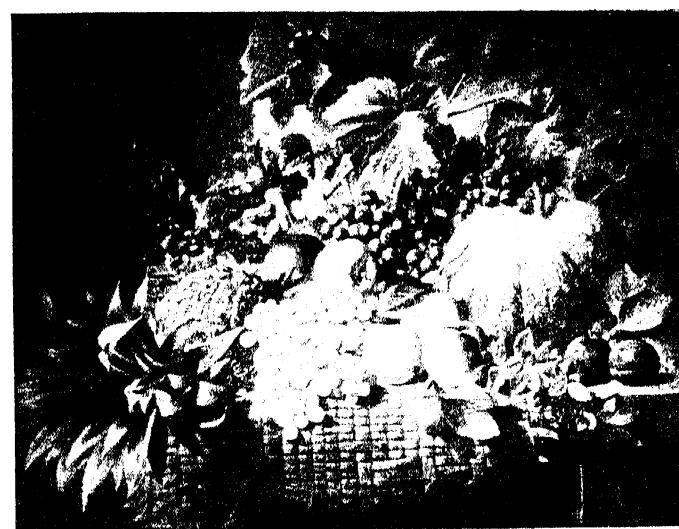
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No. 607. Highland Dogs.

No. 608.—Alexander and
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No. 609.—“The Maid
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No. 1226.—A Distinguished Member of
 the Humane Society.



No. 443.—Fruit-piece.

G. Lance.



No. 1184.—Fruit-piece.

G. Lance.

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847

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No. 410.—Low Life—High Life.



Sir E. Landseer, R.A.



No. 413.—Peace.

Sir E. Landseer, R.A.



26.—A Distinguished Member of the Humane Society. Sir E. Landseer, R.A.



14.—War.

Sir E. Landseer, R.A.

LANDSEER, Sir Edwin Henry, R.A. (contd.).

No. 1532.—A Scene at Abbotsford (*Tate Gift*).

No. 1533.—Uncle Tom and his Wife for Sale (*Tate Gift*).

No. 1787.—A Donkey and Foal. See also under Lee, p. 62.

LANDSEER, Sir Edwin Henry, R.A., and MILLAIS, Sir John Everett, P.R.A.

No. 1503.—Equestrian Portrait.

LANE, Theodore, 1800—1828. No. 440. The Gouty Angler.

LA THANGUE, Henry Herbert, R.A. No. 1605.—The Man with the Scythe (*Chantrey Purchase*).

LAWSON, Cecil G., 1851—1882. No. 1142.—The August Moon.

LEADER, Benjamin Williams, R.A. No. 1540.—The Valley of the Llugwy (*Tate Gift*).



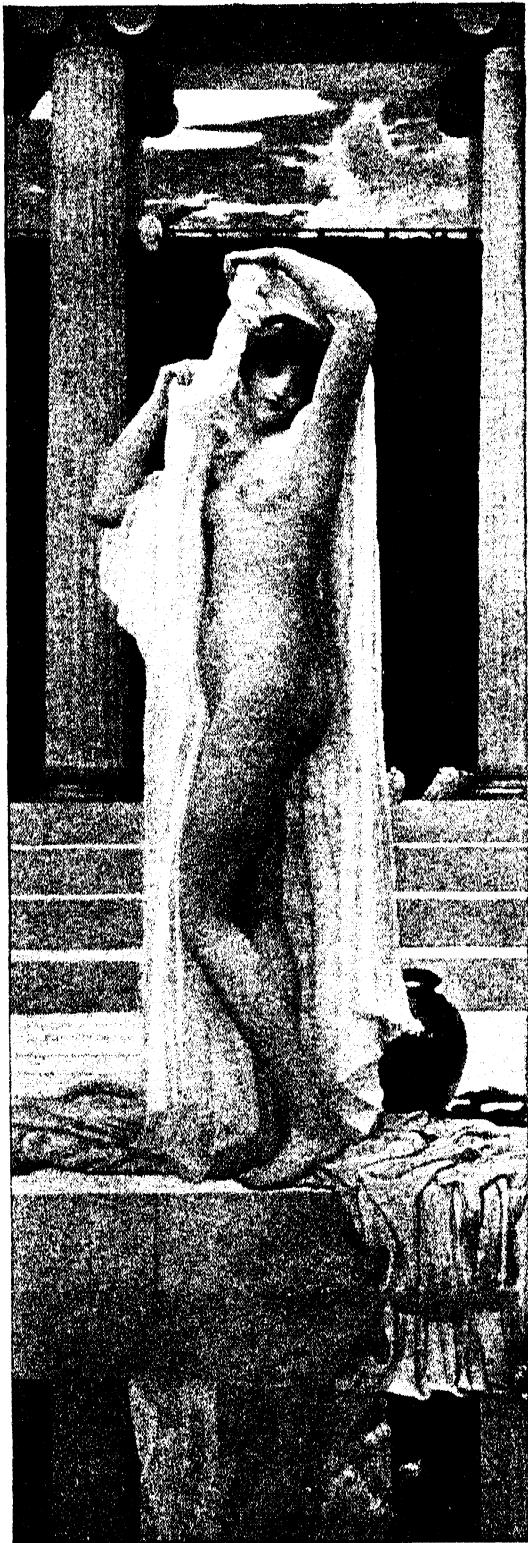
No. 1605.—The Man with the Scythe.

H. H. La Thangue, R.A.



No. 1142 - The August Moon.

Cecil G. Lawson.



No. 1574.—**The Bath of Psyche.** Lord Leighton, P.R.A.

C. R. Leslie, R.A.

No. 402.—Sancho Panza in the Apartment of the Duchess.



LEE, Frederick R., R.A., 1799—1879, and T. S. Cooper, R.A. No. 620.—
River Scene.

LEE, Frederick R., R.A., and **LANDSEER, Sir Edwin, R.A.** No. 1788.—A Landscape with Figures.

LEGROS, Alphonse., 1837—1911. No. 1501.—Femmes en Prière.

No. 2117.—Portrait of Mr. John Gray.

No. 2898. Le Repas des Pauvres.

No. 2918.—The Retreat from Moscow.

LEIGHTON, Lord, P.R.A., 1830—1896.

No. 1511.—“And the sea gave up the dead which were in it.” Rev. v. 12.
(*Tate Gift*).

No. 1574.—The Bath of Psyche (*Chantrey Purchase*).

No. 1806.—Romeo and Juliet: Act IV., Scene 5.

LESLIE, Charles R., R.A., 1794—1859.

No. 402.—Sancho Panza in the Apartment of the Duchess.



No. 403.—Uncle Toby and Widow Wadman.

C. R. Leslie, R.A.

Mr. Charles R., R.A. (*contd.*).

- No. 403.—Uncle Toby and Widow Wadman in the Sentry Box.
- No. 1182.—A Scene from Milton's "Comus."
- No. 1790.—Lady Jane Grey Refusing the Crown.
- No. 1792.—The Duke and the Duchess Reading Don Quixote.
- No. 1793.—Christ Rebuking His Disciples by Calling the Little Child.
- No. 1794.—Falstaff Personating the King.
A Study for the Head of Prince Hal.
A Study for the Head of Falstaff.
- No. 1796.—Sancho Panza and the Duchess.
- No. 1798.—Anne Page and Slender.
- No. 1799.—Charles II. and Lady Margaret Bellenden.



1688.—The Courtyard of the Coptic Patriarch's House in Cairo. J. F. Lewis, R.A.



No. 438.—Wood Cutters.

John Linnell.



No. 1546.—Noonday Rest.

John Linnell



No. 1621.—St. Martin's in the Fields. W. Logsdail.

LIE, Charles R., R.A. (*contd.*).

No. 1801.—Viola and Olivia.

No. 1803.—A Portrait of John Everett Millais, A.R.A.

No. 1804.—The Rape of the Lock.

No. 1805.—Twelfth Night, Act i., Scene 3.

LIE, George D., R.A. No. 1940. Kept in School.

No. 2070.—The Deserted Mill (*Chantrey Purchase*).

VIS, John Frederick, R.A., 1805—1876.

No. 1405.—Edfou: Upper Egypt.

No. 1688.—The Courtyard of the Coptic Patriarch's House in Cairo.

NELL, John, 1792—1882.

No. 438.—Wood Cutters.

No. 439.—The Windmill.

No. 1112.—Portrait of Mrs. Ann Hawkins.

No. 1546.—Noonday Rest (*Tate Gift*).

No. 1547.—Contemplation (*Tate Gift*).

No. 2060.—The Last Load.



TON, W. H., 1811—1876. No. 1029.—The Temples of Paestum, in Magna

CEDAR, 1814—1881. No. 1620.—St. Martin's in the Fields (*Chancery Lane, London*).
No. 1620.—After Culloden: Rebel Hunting

(*Highland, Scotland*).

CALLOW, J. G., 1841—1896.

No. 1597.—A Team.

CBETT, J. M., 1818—1910. No. 1597.—The Cast Shoe (*Chancery Lane*).

CCALLAGHAN, 1821—1902.

No. 1597.—Moments, Burnham Beeches.

No. 1597.—Monarch of the Glen.

LACROIX, J. B., 1805—1897. No. 1656.—Evening Quiet.

CLIFFORD, J. D., 1819—1879.

No. 1597.—Hamlet and Ophelia in "Hamlet."

No. 1597.—Madame and the Countess.

cWHITTINGTON, R. A., 1839—1911. No. 1571.—June in the Austrian Tyrol
(*Chancery Lane*).

RTINEAU, Robert Braithwaite, 1826—1869. No. 1500.—The Last Day in
the Old Home.



No. 1388.—The Cast Shoe.

G. H. Mason, A.R.A.



No. 1502.—The Crofter's Team.

Hamilton Maca



No. 1620.—After Culloden : Rebel Hunting.

J. Seymour Lucas

(By permission of Messrs. Frost and Reed, of Bristol.)



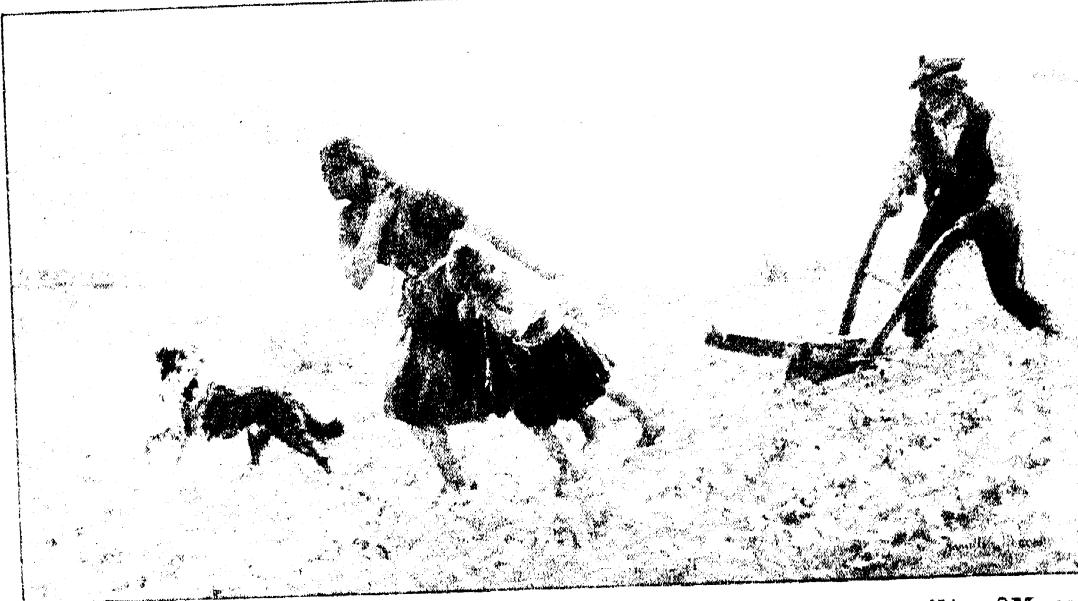
No. 1597.—The Cast Shoe.

R. W. Macbeth, R.A.



No. 1500.—The Last Day in the Old Home.

R. B. Martineau.



No. 1502. The Crofter's Team.

Hamilton Maca



No. 1620.—After Culloden : Rebel Hunting.

J. Seymour Lucas

(By permission of Messrs. Frost and Reed, of Bristol.)



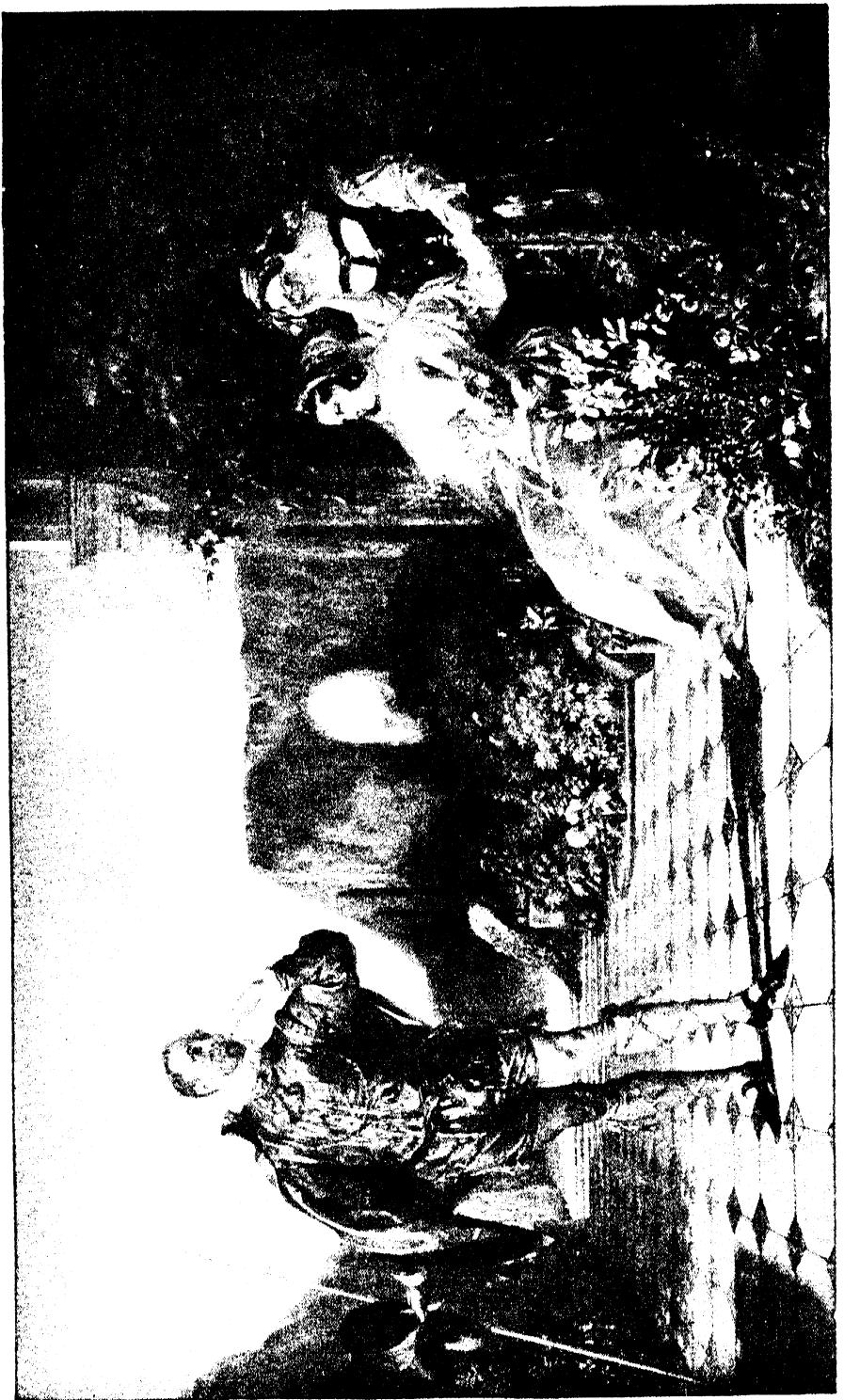
No. 1597.—*The Cast Shoe.*

F. W. Macbeth, R.A.



No 1500.—*The Last Day in the Old Home.*

R. B. Martineau.



No 428 — Malvolio and the Countess.

ATION, William, 1791—1876. No. 1029.—The Temples of Paestum, in Magna Graecia.

GSDAIL, William. No. 1621.—St. Martin's in the Fields (*Chantrey Purchase*).

CAS, John Seymour, R.A. No. 1620.—After Culloden: Rebel Hunting (*Chantrey Purchase*).

CALLUM, Hamilton, 1841—1896.

No. 1502.—The Crofter's Team.

GBETH, Robert Walker, R.A., 1818—1910. No. 1597.—The Cast Shoe (*Chantrey Purchase*).

CALLUM, Andrew. 1821—1902.

No. 1677.—Silvery Moments, Burnham Beeches.

No. 1724.—The Monarch of the Glen.

LACHLAN, Thomas Hope, 1845—1897. No. 1656.—Evening Quiet.

CLISE, Daniel, R.A., 1806—1870.

No. 422.—The Play Scene in "Hamlet."

No. 423.—Malvolio and the Countess.

WHIRTER, John, R.A., 1839—1911. No. 1571.—June in the Austrian Tyrol (*Chantrey Purchase*).

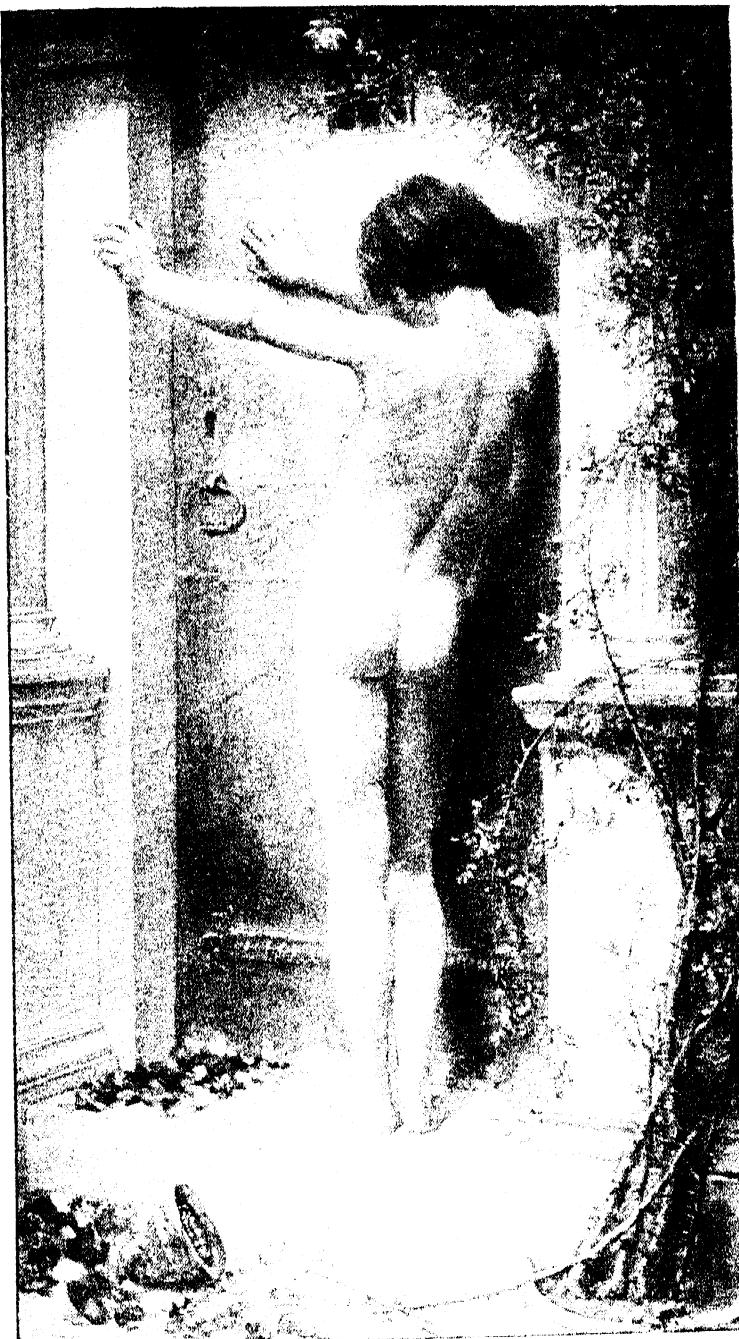
RTINEAU, Robert Braithwaite, 1826—1869. No. 1500.—The Last Day in the Old Home.



1388.—The Cast Shoe.

G. H. Mason, A.R.A.



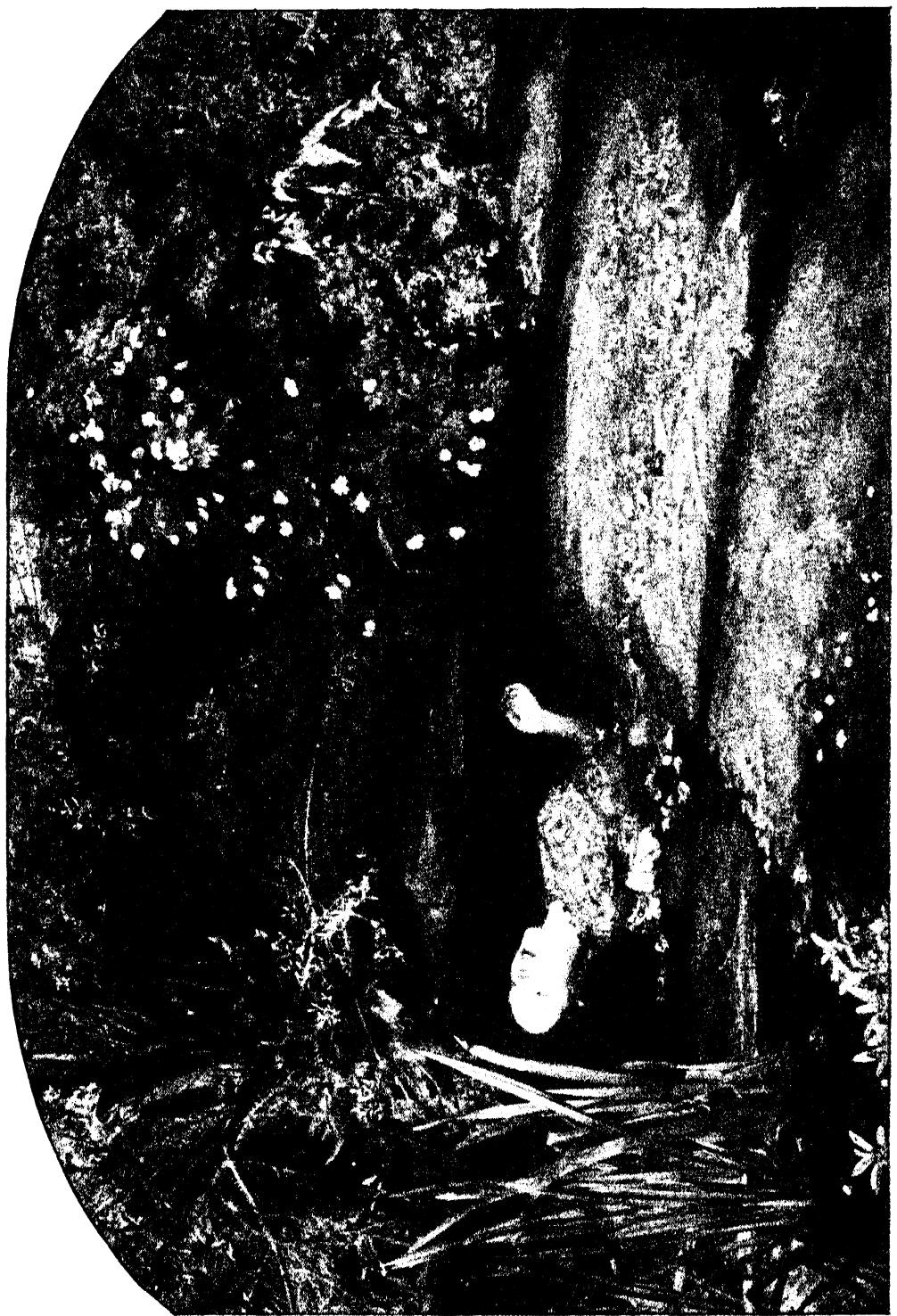


No. 1578.—Love Locked Out. Anna Lea Merritt.

HASIN, George Heming, A.R.A., 1818—1872.

No. 1388. The Cast Shoe.

No. 1569.—Wind on the Wold (*Tate Gift*).

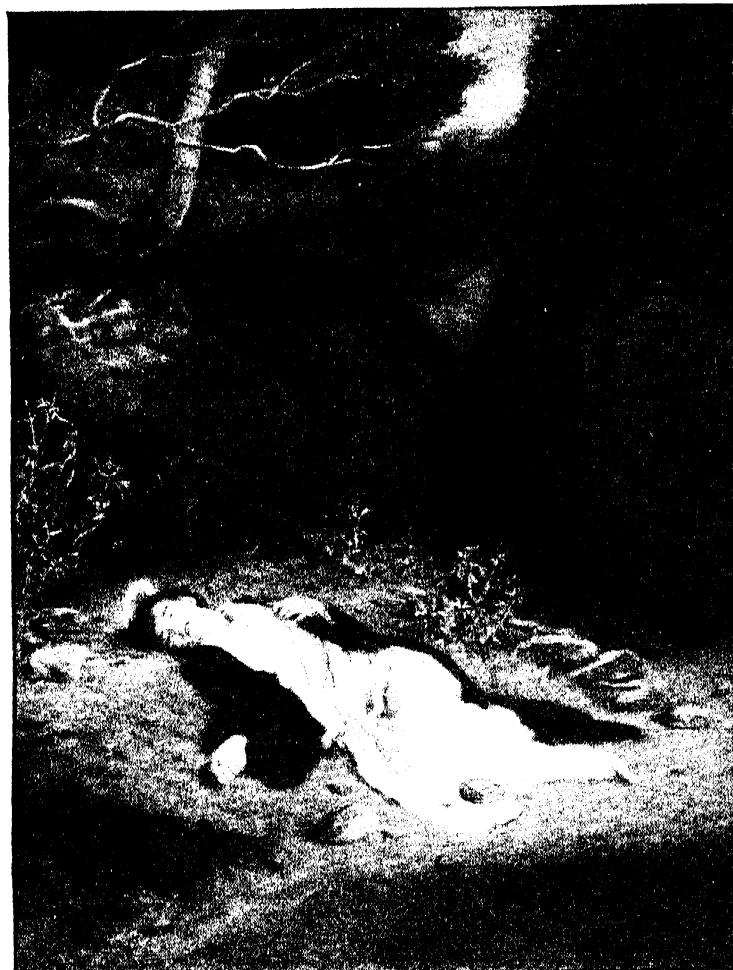


No. 1506.—*Ophelia*.

Sir J. E. Millais, P.R.A.

No. 1507.—The Vale of Rest.





No. 1563.—St. Stephen. Sir J. E. Millais, P.R.A.

MERRITT, Anna Lea. No. 1578.—Love Locked Out (*Chantrey Purchase*).

MILLAIS, Sir John Everett, Bart., P.R.A., 1829—1896.

No. 1494.—The Yeoman of the Guard.

No. 1503.—Equestrian Portrait (with Sir E. Landseer).

No. 1506.—Ophelia (*Tate Gift*).

No. 1507.—The Vale of Rest (*Tate Gift*).

No. 1508.—The Knight Errant (*Tate Gift*).

No. 1509.—The North-West Passage (*Tate Gift*).

No. 1510.—Merry— Saint Bartholomew's Day, 1572 (*Tate Gift*).

No. 1563.—St. Stephen (*Tate Gift*).

No. 1564.—A Disciple (*Tate Gift*).

No. 1584.—Speak ! Speak ! (*Chantrey Purchase*).

No. 1657.—The Order of Release, 1746 (*Tate Gift*).

No. 1691.—The Boyhood of Raleigh (*Presented by Lady Tate*).



1657.—The Order of Release.

sir J. E. Millais, P.R.A.



No. 1604.—Catspaws off the Land.

Henry Moore, R.A.



No. 1611.—Between Two Fires.

F. D. Millet.



No. 1549.—*Blossoms.* Albert Moore.

MILLAIS, Sir John Everett, Bart., P.R.A. (*contd.*).

No. 1807.—A Maid offering a Basket of Fruit to a Cavalier.

No. 1808.—Charles I. and his Son in the Studio of Van Dyck.

MILLET, Francis Davis, 1816—1912. No. 1611.—Between Two Fires (*Chantry Purchase*).

MOORE, Albert, 1841—1893. No. 1549.—*Blossoms* (*Tate Gift*).

MOORE, Henry, R.A., 1831—1895. No. 1604.—*Catspaws off the Land* (*Chantry Purchase*).

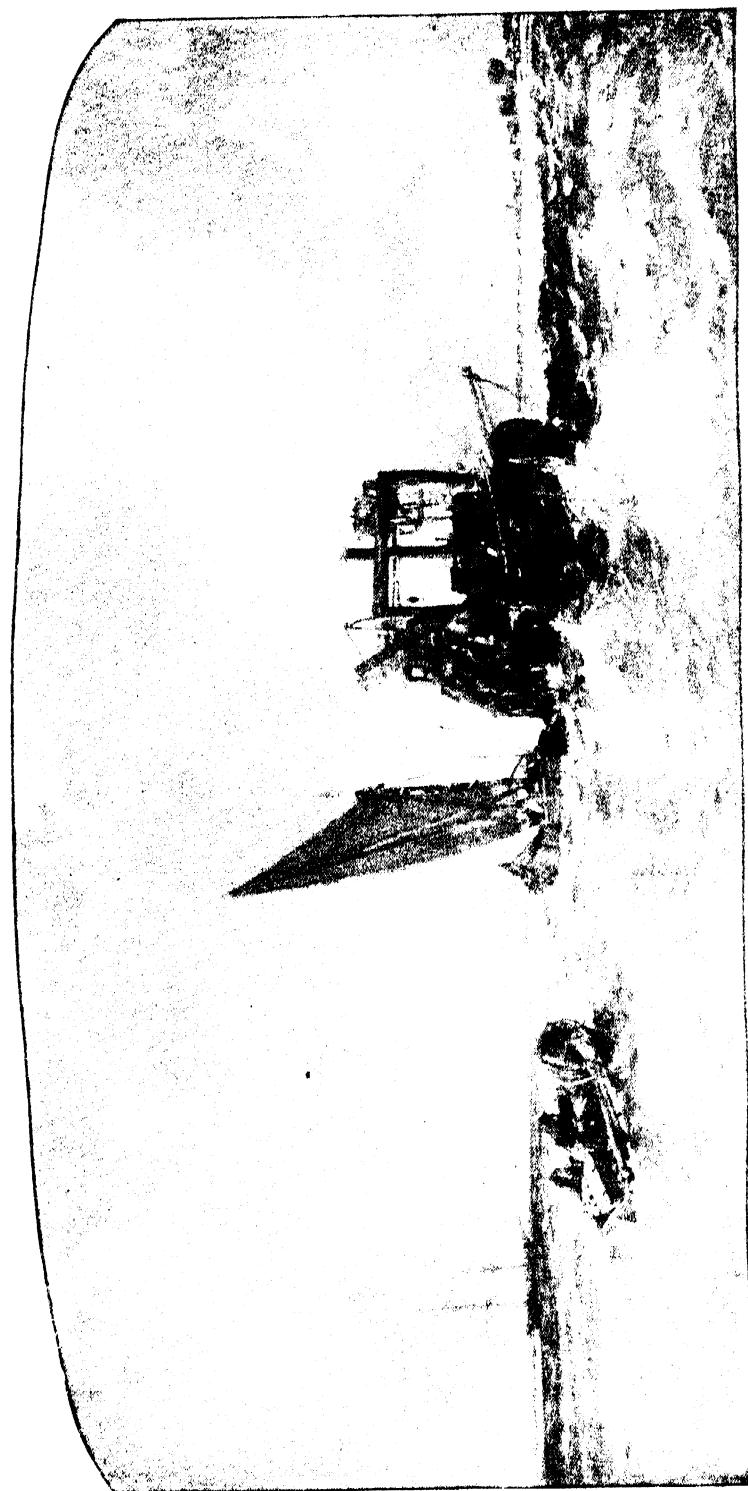
MÜLLER, William J., 1812—1845.

No. 379.—*Eastern Landscape*.

No. 1040.—*River and Rocks*.

W. J. Müller.

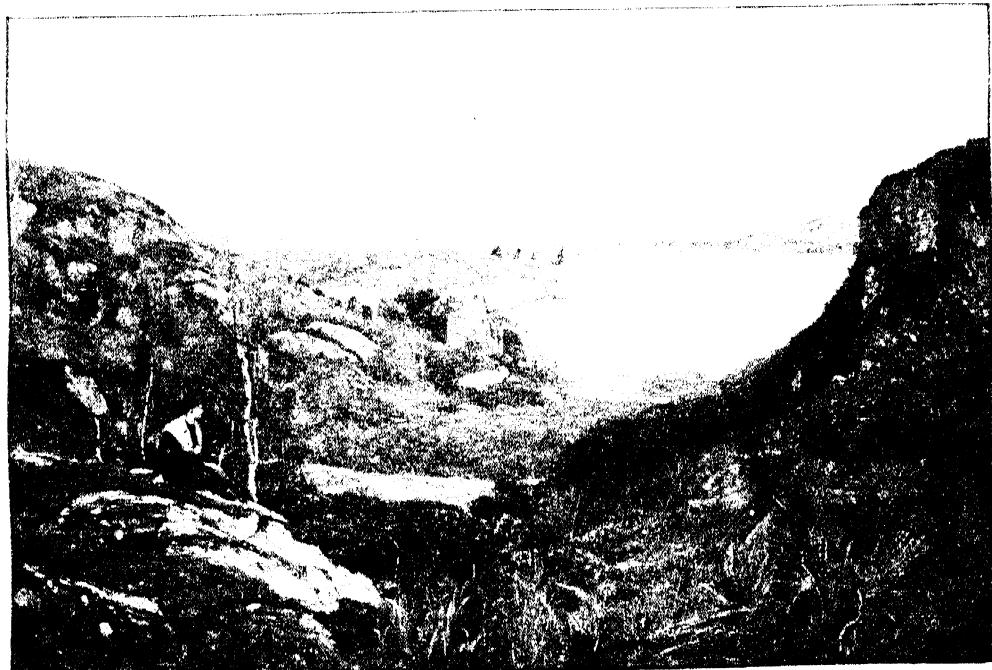
No. 1474.—Dredging on the Medway.





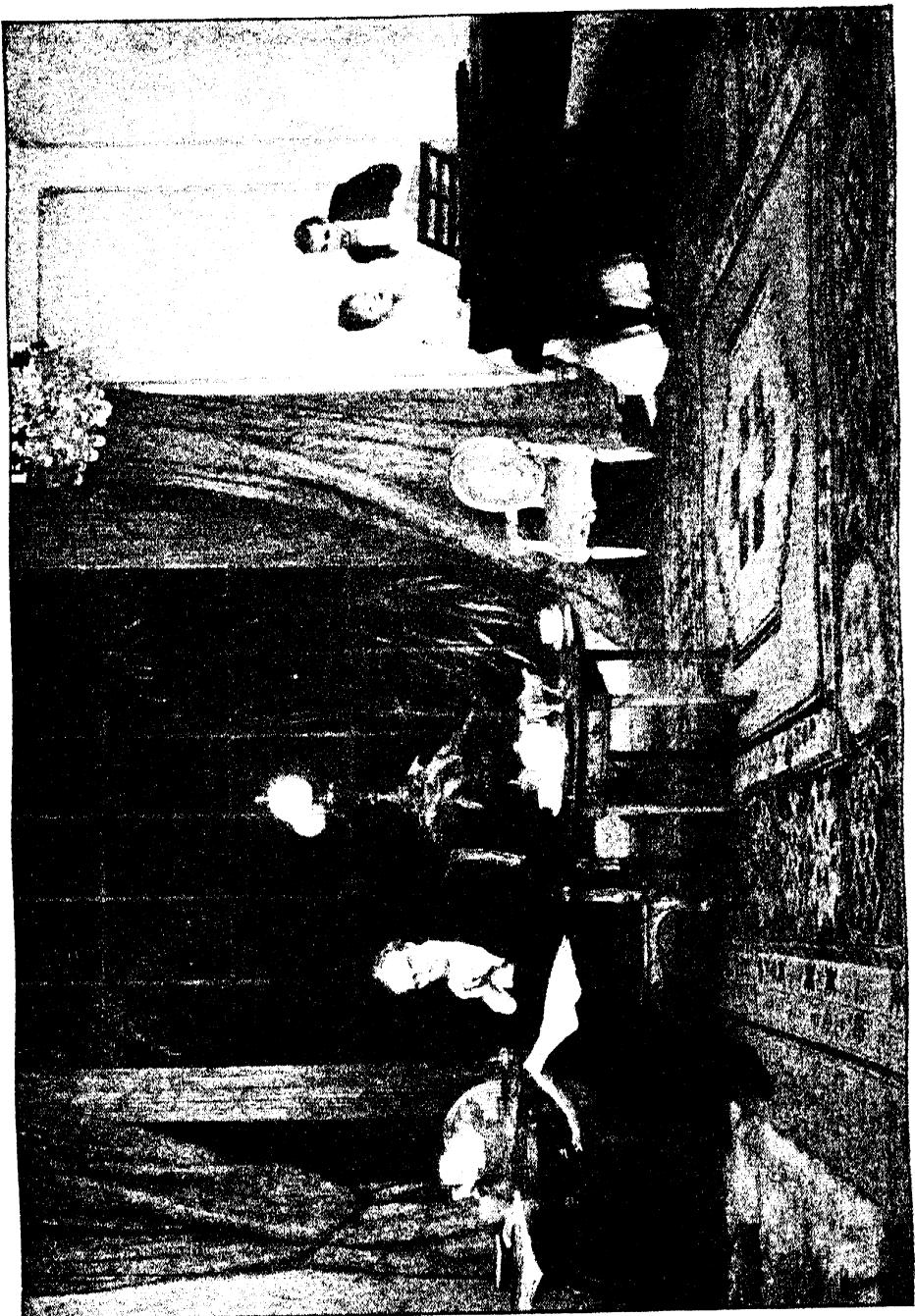
No. 393.—The Last In.

W. Mulready, R.A.



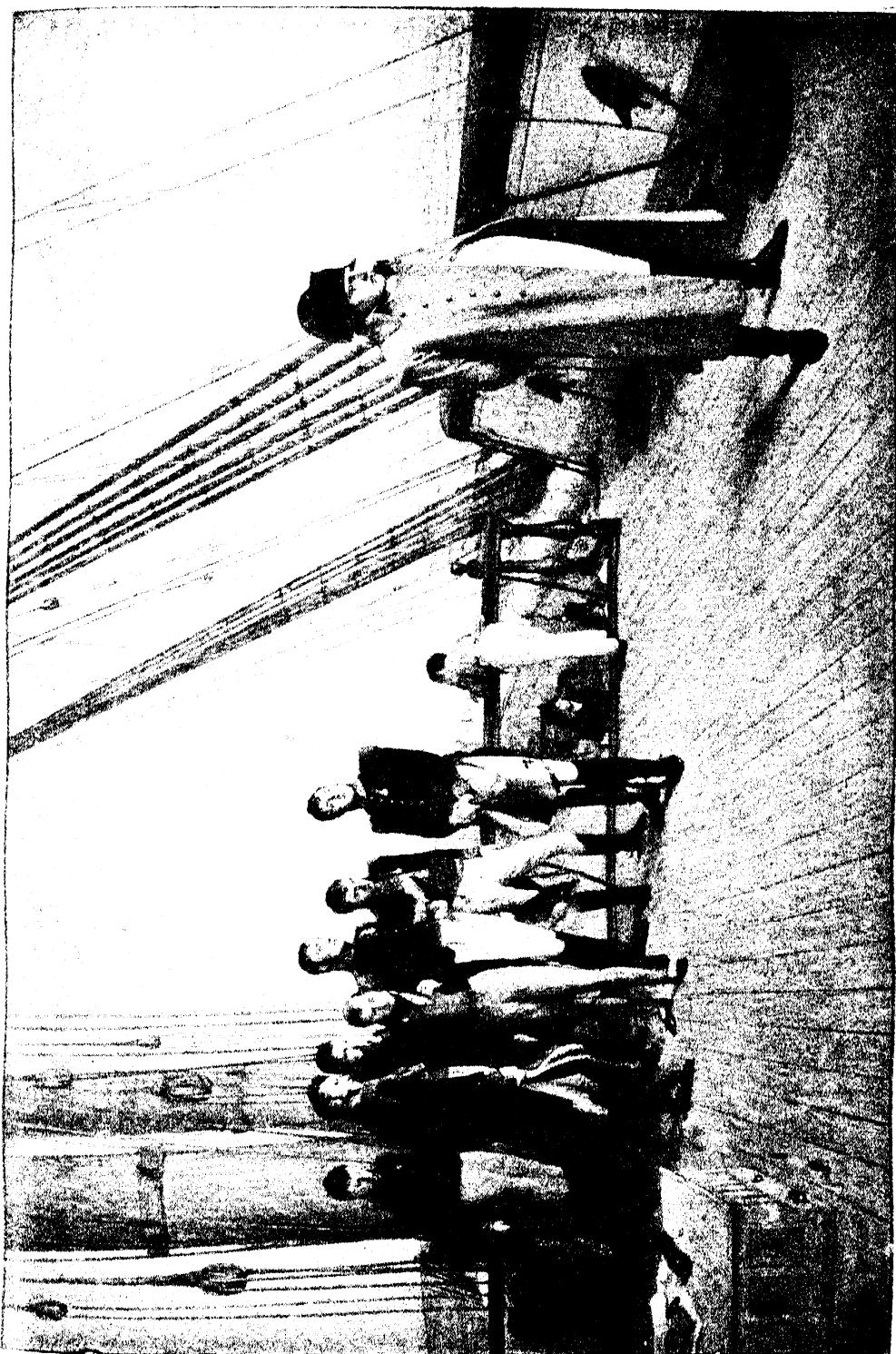
No. 1614.—My Love has Gone a-Sailing.

D. Murray, R.A.



Sir W. Q. Orchardson, R.A.

No. 1521.—Her Mother's Voice.



No. 1601.—Napoleon on Board the "Bellerophon."

Sir W. Q. Orchardson, R.A.

MÜLLER, William J. (*contd.*).

- No. 1463.—An Eastern Street Scene.
- No. 1474.—Dredging on the Medway.
- No. 1565.—Carnarvon Castle (*Tate Gift*).

MULREADY, William, R.A., 1786—1863.

- No. 393.—The Last Inn.
- No. 394.—Fair Time.
- No. 1038.—A Snow Scene.
- No. 1181.—A Sea-shore.
- No. 1743.—Academy Study.
- No. 1744.—Academy Study.
- No. 1745.—Academy Study.

No. 1797.—An Interior, with a Woman and her Child.

MURRAY, David, R.A. No. 1614.—My Love has Gone a-Sailing (*Chantrey Purchase*). No. 1926.—In the Country of Constable (*Chantrey Purchase*).

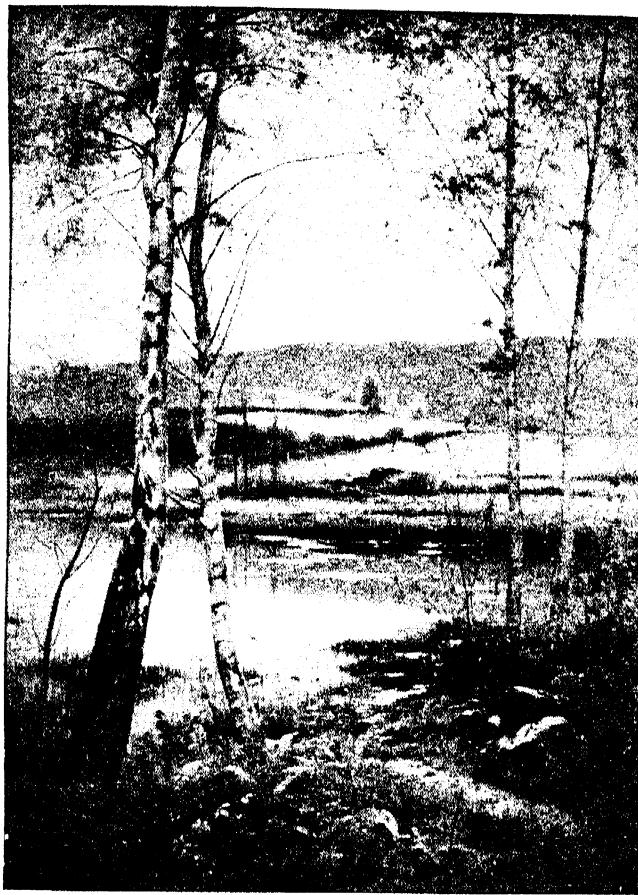
NEWTON, Gilbert Stuart, R.A., 1794—1835.

- No. 353.—Yorick and the Grisette.
- No. 354.—The Window.

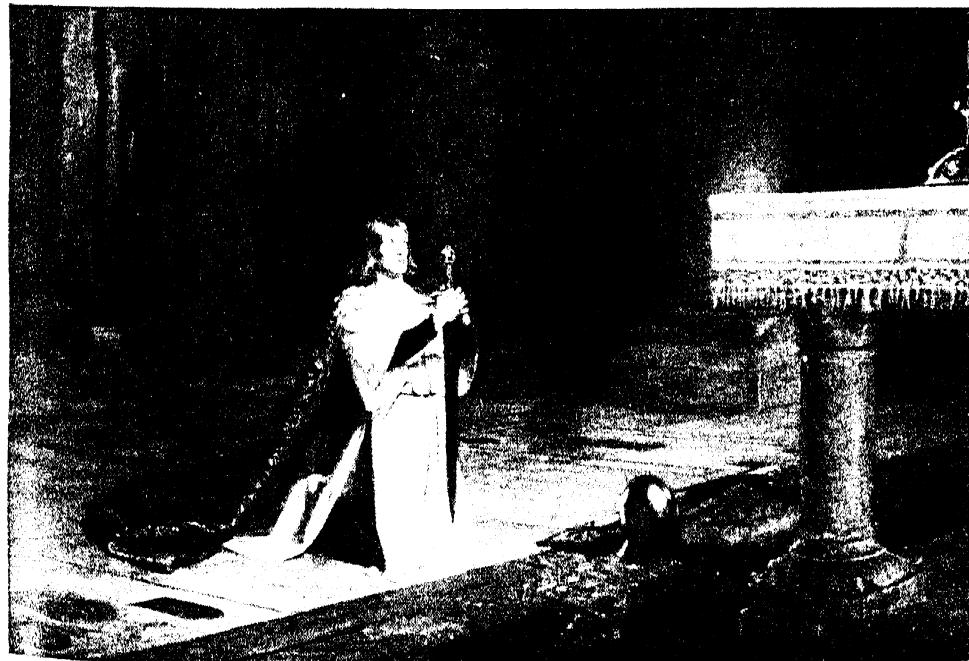


No. 1589.—“When Nature Painted all Things Gay.”

Alfred Parso

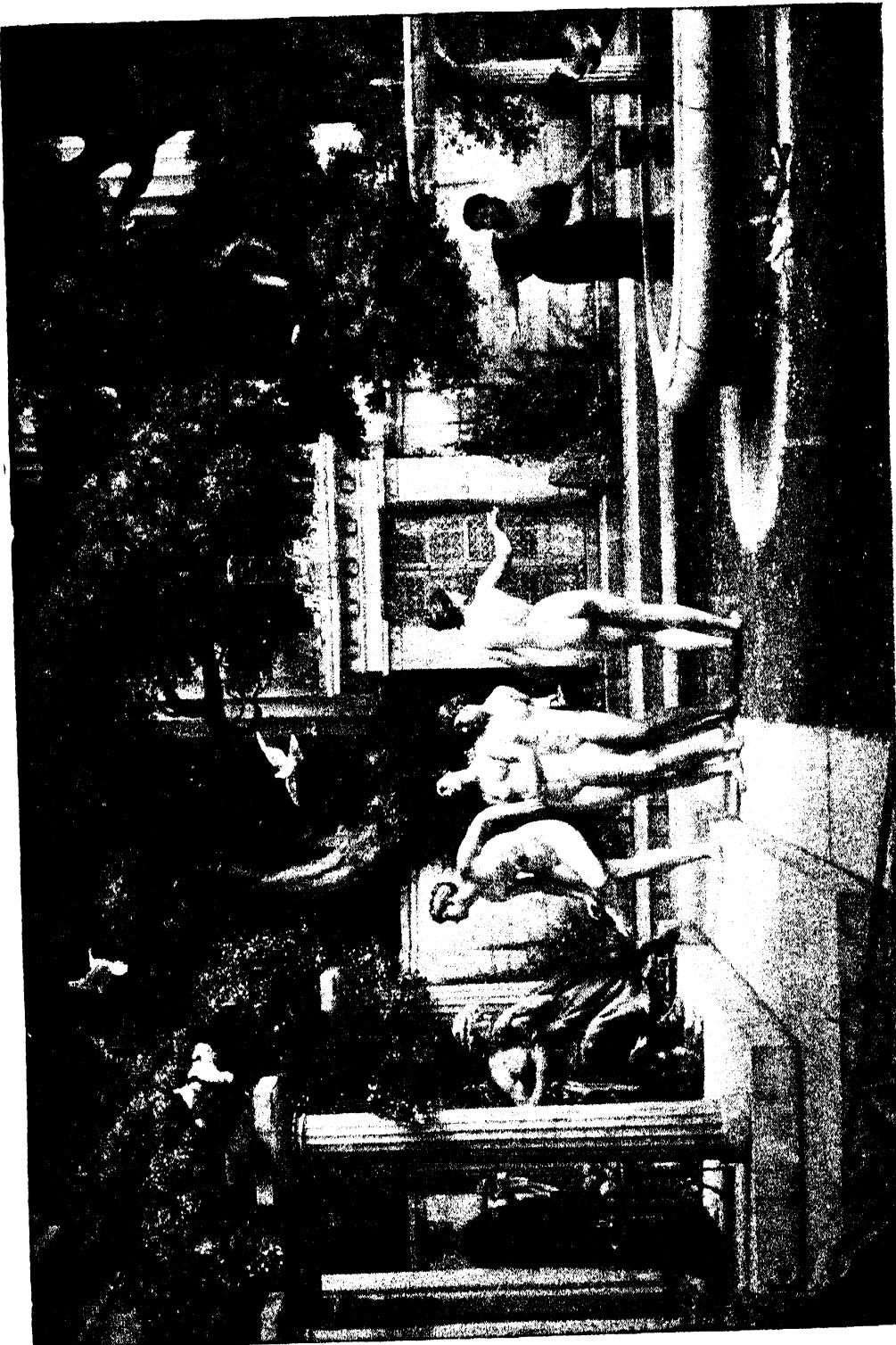


No. 1628.—*The Waning of the Year.* E. Parton.



No. 1582.—*The Vigil.*

John Pettie, R.A.



COL, Erskine, A.R.A., 1825—1904.

No. 1537.—Wayside Prayer (*Tate Gift*).

No. 1538.—The Emigrants (*Tate Gift*).

ORTH, John William, A.R.A. No. 1607.—The Winter Sun (*Chantrey Purchase*).

LESSON, Julius. No. 2787.—Moonlit Shore (*Chantrey Purchase*).

RICHARDSON, Sir William Quiller, R.A., 1835-1910.

No. 1519.—Her First Dance (*Tate Gift*).

No. 1520.—The First Cloud (*Tate Gift*).

No. 1521.—Her Mother's Voice (*Tate Gift*).

No. 1601.—Napoleon on Board the *Bellerophon* (*Chantrey Purchase*).

ROPEN, William, A.R.A. No. 2940.—The Mirror.

ARSONS, Alfred, R.A. No. 1589.—“When Nature Painted all Things Gay” (*Chantrey Purchase*).

MARTON, Ernest. No. 1628.—The Waning of the Year (*Chantrey Purchase*).

EACOCK, Ralph.

No. 1672.—Ethel (*Chantrey Purchase*).

No. 1772.—The Sisters.

ETTIE, John, R.A., 1839—1893.

No. 1582.—The Vigil (*Chantrey Purchase*).

No. 2434.—Portrait of the Artist.



No. 2108.—The Music Lesson.

Frank H. Potter.



No. 1518.—**A Blockade Runner.** Briton Riviere, R.A.
(By permission of the Berlin Photographic Co., London, W.)

PHILLIP, John, R.A., 1817—1867. No. 1534.—The Promenade (*Tate*)
No. 1907.—Gossips at a Well. No. 1908.—The Prison Window.

PICKERSGILL, Henry W., R.A., 1782—1875. No. 416.—Portrait of Robert Vesey.

POOLE, Paul Falconer, R.A., 1807—1879.
No. 1091.—The Vision of Ezekiel. No. 2314.—The Vision of Ezekiel (a sketch).

POTTER, Frank Huddlestone, 1845—1887.
No. 2108.—The Music Lesson. No. 2214.—Little Dormouse.

POYNTER, Sir Edward John, Bart., P.R.A. No. 1586.—A Visit to Aesop.
No. 1948.—Outward Bound. (Chantrey Purchase).

PRINSEP, Valentine Cameron, R.A., 1838—1904. No. 1570.—Ayesha (*Chantrey Purchase*).

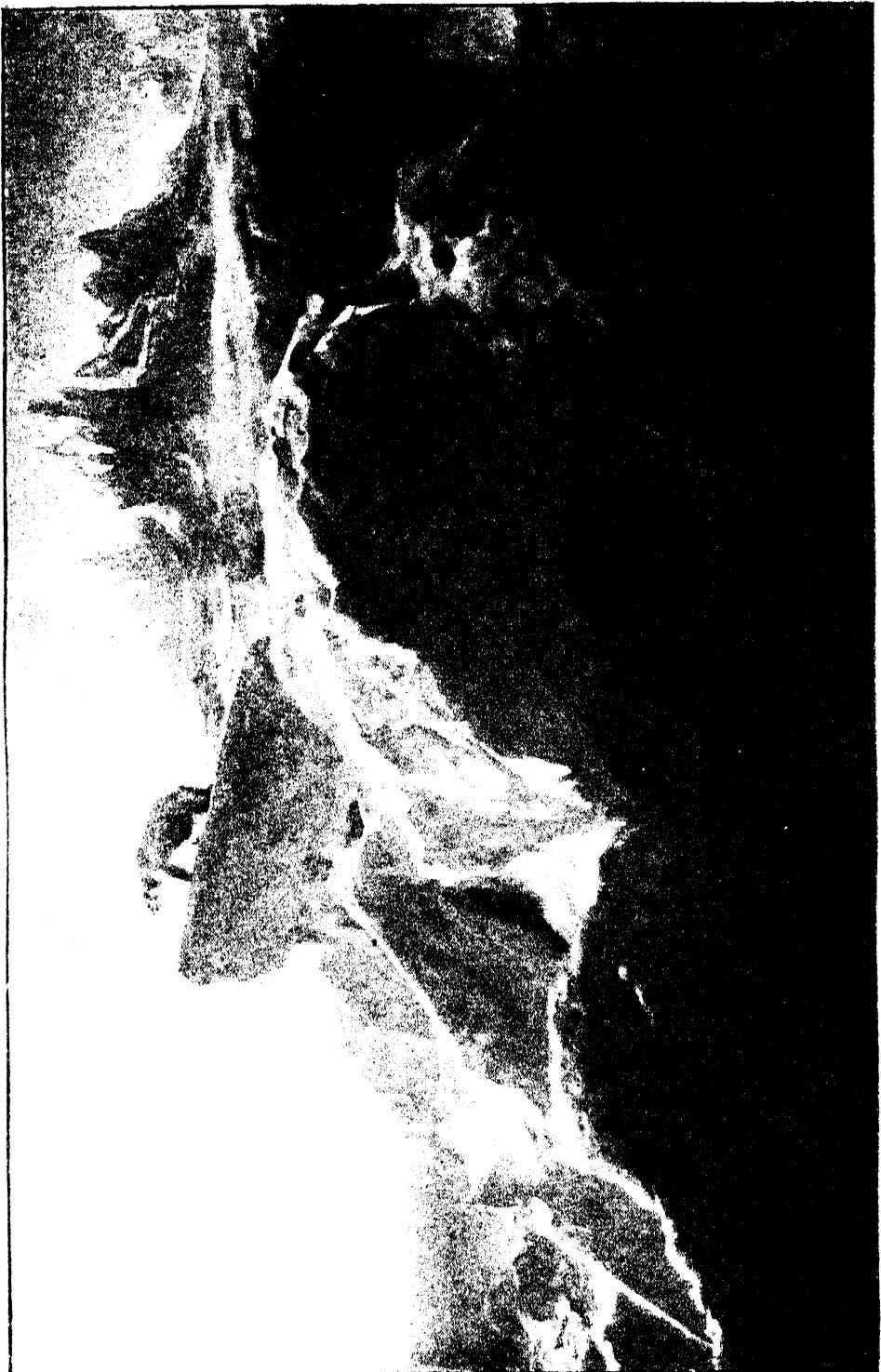
PYNE, James Baker, 1800—1870. No. 1545.—Totland Bay (*Tate Gift*).

REID, John Robertson.
No. 1557.—A Country Cricket Match, Sussex (*Tate Gift*).
No. 1690.—Toil and Pleasure (*Chantrey Purchase*).

Britton Riviere, R.A.

No 1515.—The Miracle of the Gadarene Swine.





No. 1577.—Beyond Man's Footstep.

Britton Riviere, R.A.



No. 401.—Chancel of the Collegiate Church of St. Paul, Antwerp. D. Roberts, R.A.



No. 1555.—Thursday.

W. Dendy Sadler.

No. 1279.—*Beata Beatrix.*

G. C. D. Rossetti.

RICHMOND, George, R.A., 1809—1896. No. 1492.—Christ and the [S]
RIVIERE, Briton, R.A.

No. 1515.—The Miracle of the Gadarene Swine (*Tate Gift*).

No. 1516.—Giants at Play (*Tate Gift*).

No. 1517.—Companions in Misfortune (*Tate Gift*).

No. 1518.—A Blockade Runner (*Tate Gift*).

No. 1566.—Sympathy (*Tate Gift*).

No. 1577.—Beyond Man's Footstep (*Chantrey Purchase*).



No. 1210.—“Ecce Ancilla Domini.” G. C. D. Rossetti.

ROBERTS, David, R.A., 1796—1864.

No. 400.—The Cathedral at Burgos, North Transept.

No. 401.—Chancel of the Collegiate Church of St. Paul at Antwerp.

KOOKE, Thomas Matthews. No. 1624.—The Story of Ruth (*Chantrey Purchase*).

ROSSETTI, Gabriel Charles Dante, 1828—1882.

No. 1210.—“Ecce Ancilla Domini” (The Annunciation).

No. 1279.—Beata Beatrix.

No. 2440.—Sancta Lilia.

ROTHENSTEIN, William. No. 2116.—Jews Mourning in a Synagogue.

SADLER, Walter Dendy.

No. 1555.—Thursday (*Tate Gift*).

No. 1556.—A Good Story (*Tate Gift*).

SARGENT, John Singer, R.A. No. 1615.—Carnation, Lily, Lily, Rose (*Chantrey Purchase*).
No. 2053.—Miss Ellen Terry as “Lady Macbeth.” [Purchase].

SCOTT, William Bell, 1811—1890. No. 1322.—The Eve of the Deluge.



No. 1615.—Carnation, Lily, Lily, Rose.

J. S. Sargent,

SEDDON, Thomas, 1821—1856. No. 563.—Jerusalem and the Valley of Jehoshaphat from the Hill of Evil Counsel.

SHANNON, J. J., R.A. No. 1901.—The Flower Girl (*Chantrey Purchase*).

SIMS, Charles, A.R.A. No. 2260.—The Fountain.

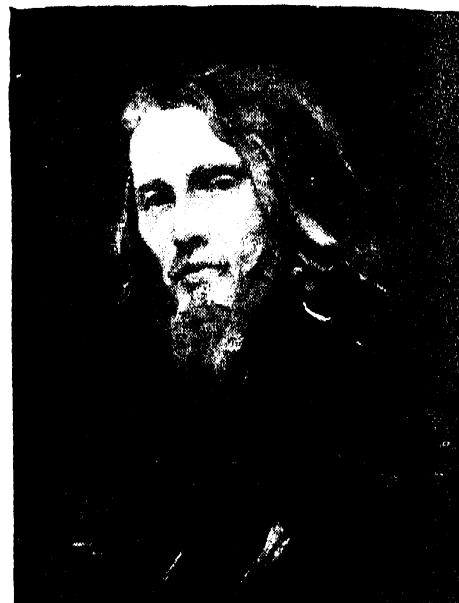
SMALL, William. No. 1595.—The Last Match (*Chantrey Purchase*).



No. 2053.—Miss Ellen Terry as "Lady Macbeth." J. S. Sargent, R.A.



No. 1775.—Mrs. Mary Anne
Collman. Alfred Stevens.



No. 2132.—John Morris Moore.
Alfred Stevens



No. 1623.—Upland and Sky.

Adrian Stokes, A.R.



No. 1583.—Il-y-en a toujours un autre. Marcus Stone, R.A.



Henry S. Tuke, A.R.A.

No. 1613.—August Blue.





No. 1204.—The Valley of the Yare.

James Stark

SMITH, John Thomas, 1766—1833. No. 2728.—J. M. W. Turner, R.A.
SOMERSCALES, Thomas. No. 1773.—Off Valparaiso (*Chantrey Purchase*).
SPEED, Harold. No. 1964.—The Alcantara, Toledo, by Moonlight (*Chantrey Purchase*).

STANFIELD, Clarkson, R.A., 1793—1867.

No. 404.—Entrance to the Zuyder Zee, Texel Island.

No. 406.—The Lake of Como.

No. 407.—The Canal of the Giudecca, and Church of the Gesuati.

STANLEY, Lady (Dorothy Tennant). No. 1567.—His First Offence (*Tate Collection*).

STARK, James, 1794—1859. No. 1204.—The Valley of the Yare, near Norwich.

No. 2164.—Woody Landscape.

STEER, P. Wilson. No. 2473.—Chepstow Castle.

No. 2872.—The Music Room.

STEVENS, Alfred, 1817—1875.

No. 1775.—Mrs. Mary Anne Collman.

No. 1846.—“Isaiah.” Cartoon for Mosaic in St. Paul’s Cathedral.

No. 1922.—Judith.

No. 1923.—King Alfred and his Mother.

No. 1957.—The Angel announcing the Birth of our Lord to the Shepherd.

No. 2132.—John Morris Moore.

No. 2212.—Portrait of an Artist.

No. 2213.—A Portrait.

No. 2939.—Portrait of W. B. Spence.

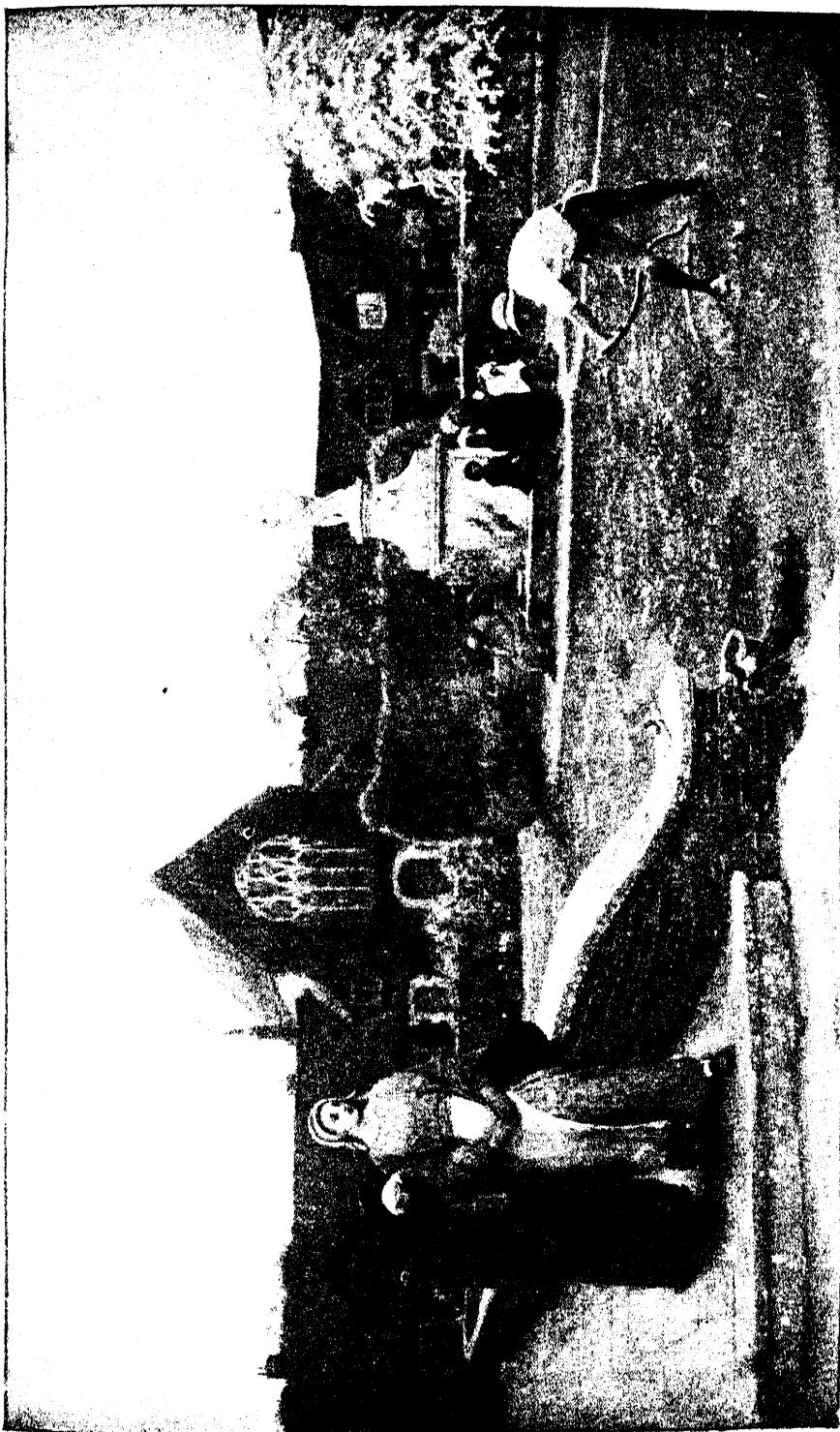
STOKES, Adrian, A.R.A. No. 1623.—Upland and Sky (*Chantrey Purchase*).

No. 1927.—Autumn in the Mountains (*Chantrey Purchase*).

STONE, Marcus, R.A. No. 1583.—Il-y-en a toujours un autre (*Chantrey Purchase*).

STOREY, G. A., A.R.A. No. 2861.—My Mother.

STRUDBWICK, John Melhuish. No. 1625.—A Golden Thread (*Chantrey Purchase*).



No. 1391.—The Harbour of Refuge.

Fred. Walker, A.R.A.



E. M. Ward, R.A.

No. 432.—The South Sea Bubble: A Scene in Change Alley in 1720.







No. 1542.—St. Eulalia.

J. W. Waterhouse, R.A.

SWAN, John MacAllan, R.A., 1817—1910. No. 1569.—The Prodigal Son (*Chantrey Purchase*).

TAYLOR, L. Campbell. No. 2137.—The Rehearsal.

TUKE, Henry Scott, A.R.A. No. 1613.—August Blue (*Chantrey Purchase*).
No. 1618.—All Hands to the Pumps (*Chantrey Purchase*).

Sir E. A. Waterlow R.A.

No. 1596.—Galway Gossips.





No. 1561.—G. F. Watts, R.A. By Himself.

TURNER, J. M. W., R.A. *See Supplement.*

UNKNOWN, Late 18th Century. No. 1254.—View of Hyde Park Corner.

WALKER, Frederick, A.R.A., 1840—1875.

No. 1209.—The Vagrants.

No. 1391.—The Harbour of Refuge.

WALLER, Samuel Edmund, 1851—1903.

No. 1551.—“Success!” (*Tate Gift*).

No. 1552.—Sweethearts and Wives (*Tate Gift*).

WALLIS, Henry. No. 1685.—Death of Chatterton.

WARD, Edward Matthew, R.A., 1816—1879.

No. 430.—Doctor Johnson in the Ante-room of Lord Chesterfield, Waiting for an Audience, 1748.

No. 431.—The Disgrace of Lord Clarendon, after his Last Interview with the King, Whitehall Palace, 1667.

No. 432.—The South Sea Bubble: A Scene in Change Alley in 1720.

No. 616.—James II., in his Palace of Whitehall, receiving the News of the Landing of the Prince of Orange, in 1688.

WARD, James, R.A., 1769—1859.

No. 688.—Landscape with Cattle.

No. 1043.—Gordale Scar, Yorkshire.

No. 2142.—Gordale Scar (A Study).

WARDLE, Arthur. No. 1947.—Fate (*Chantrey Purchase*).

WATKINSON, John William, R.A.

No. 1541.—Consulting the Oracle (*Tate Gift*).

No. 1542.—St. Eulalia (*Tate Gift*).



No. 1632.—“For he had Great Possessions.”

G. F. Watts, R.A.

WATERHOUSE, John William, R.A. (*contd.*).No. 1543.—The Lady of Shalott (*Tate Gift*).No. 1572.—The Magic Circle (*Chantrey Purchase*).WATERLOW, Sir Ernest Albert, R.A. No. 1596.—Galway Gossips (*Purchase*).

WATTS, George Frederick, O.M., R.A., 1817—1904.

No. 1561.—Portrait of the Artist.

No. 1585.—Psyche (*Chantrey Purchase*).No. 1630.—Mammon (Dedicated to his Worshippers) (*Watts Gift*).No. 1631.—The Dweller in the Innermost (*Watts Gift*).No. 1632.—“For he had Great Possessions” (*Watts Gift*)No. 1633.—Dray Horses (*Watts Gift*).No. 1634.—The Minotaur (*Watts Gift*).No. 1635.—Death Crowning Innocence (*Watts Gift*).No. 1636.—Jonah (*Watts Gift*).



No. 1041 - Hope.

G. F. Watts, R.A.



No. 1641.—Love and Life.

G. F. Watts, R.A.



No. 1645.—Love and Death.

G. F. Watts, R.A.



No. 426.—Going into School.

T. Webster, R.A.

WATTS, George Frederick, O.M., R.A. (*contd.*).

No. 1637.—The Spirit of Christianity (Dedicated to all the Churches) (*Watts Guy*)



No. 331.—Newsmongers.

Sir D. Wilkie, R.A.



No. 241.—The Parish Beadle.

Sir David Wilkie, R.A.

ATTS, George Frederick, O.M., R.A. (*contd.*).

- No. 1638.—“Sic Transit Gloria Mundi” (*Watts Gift*).
- No. 1639.—Faith (*Watts Gift*).
- No. 1640.—Hope (*Watts Gift*).
- No. 1641.—Love and Life (*Watts Gift*).
- No. 1642.—“She shall be called Woman” (*Watts Gift*).
- No. 1643.—Eve Tempted (*Watts Gift*).
- No. 1644.—Eve Repentant (*Watts Gift*).
- No. 1645.—Love and Death (*Watts Gift*).
- No. 1646.—The Messenger (*Watts Gift*).



No. 1959.—Old Battersea Bridge.

J. McNeill Whistler.



No. 1531.—Cupid's Spell.

Henry Woods, R.A.

ATTES, George Frederick, O.M., R.A. (*contd.*).

- No. 1647.—Chaos (*Watts Gift*).
- No. 1687.—The All Pervading (*Watts Gift*).
- No. 1692.—Love Triumphant (*Watts Gift*).
- No. 1693.—Time, Death and Judgment (*Watts Gift*).
- No. 1894.—The Court of Death (*Watts Gift*).
- No. 1913.—A Story from Boccaccio (*Cartoon*).
- No. 1920.—Life's Illusions.
- No. 1983.—Echo.
- No. 2682.—Portrait of a Gentleman.

EBBE, James, died 1895. No. 1684.—St. Michael's Mount, Normandy.

EBSTER, Thomas, R.A., 1800—1886.

- No. 426.—Going into School. Called also "The Truant."
- No. 427.—A Dame's School.

No. 1225.—Portraits of the Artist's Father and Mother.

ELLS, Henry Tanworth, R.A., 1828—1903.

- No. 1919.—Victoria Regina.

HISTLER, James McNeill, 1834—1903.

- No. 1959.—Old Battersea Bridge.

LKIE, Sir David, R.A., 1785—1841.

- No. 231.—Portrait of Thomas Daniell, R.A.
- No. 241.—The Parish Beadle.
- No. 328.—The First Ear-ring.
- No. 330.—A Woody Landscape.
- No. 331.—Newsmongers.
- No. 894.—The Preaching of Knox before the Lords of the Congregation, 10th June, 1559.
- No. 921.—Sketch of "Blind Man's Buff."
- No. 2121.—The Picnic.

LICOCK, George Burrell, 1811—1852. No. 1389.—Chilston Lane, Torquay.

OODS, Henry, R.A. No. 1531.—Cupid's Spell (*Tate Gift*).

OODWARD, Thomas, 1801—1852. No. 1379.—The Ratcatcher.

YLLIE, Charles William. No. 1594.—Digging for Bait (*Chantrey Purchase*).

YLLIE, William Lionel, R.A.

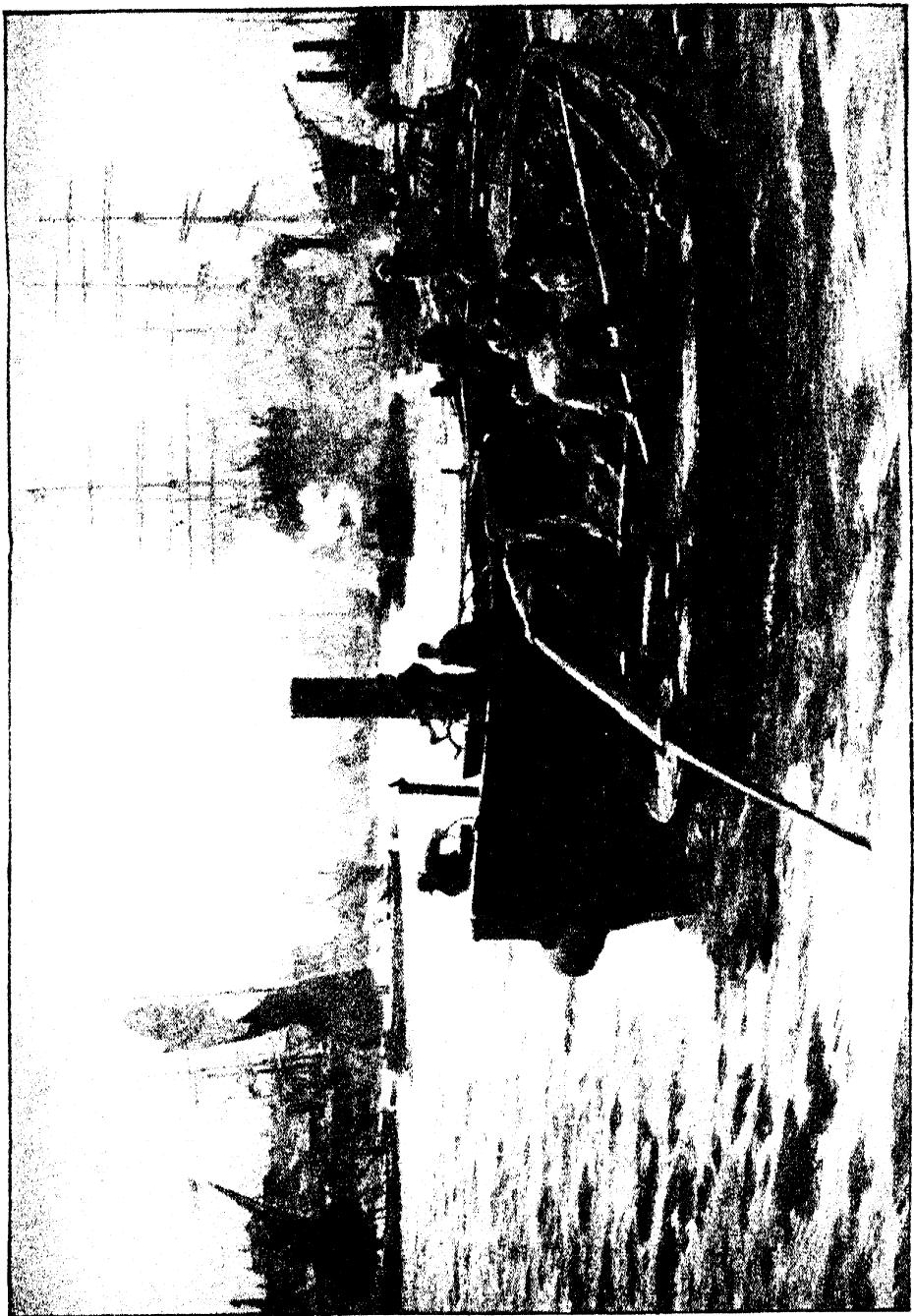
- No. 1580.—Toil, Glitter, Grime and Wealth on a Flowing Tide (*Chantrey Purchase*).

No. 1697.—The Battle of the Nile (*Chantrey Purchase*).

AMIS, William Frederick, R.A. No. 1609.—Amy Robsart (*Chantrey Purchase*).

W. L. Wyllie, R.A.

No. 1580.—Oil, Glitter, Grime and Wealth on a Flowing Tide





No. 1719.—Cheyne Walk.

R. P. Bonington.

WATER COLOURS, DRAWINGS, ETC.

ALEXANDER, Edwin. No. 1965.—Peacock and Python (*Chartrey Purchases*).

BELL, Robert Anning. No. 2073.—The Listeners.

No. 2478.—Music by the Water.

BENNETT, William, 1811—1871. No. 1722.—In Richmond Park.

BLAKE, William, 1757—1827.

No. 2230.—David delivered out of Many Waters.

No. 2231.—An Allegorical Composition.

No. 2686.—Oberon, Titania and Puck with Fairies dancing.

BONE, John Muirhead.

No. 2300.—Charing Cross Station, 1906.

No. 2429.—Demolition of St. James's Hall (*Dra-Point*).

BONINGTON, Richard Parkes, 1801—1828. No. 1719.—Cheyne Walk.

BRAEBAZON, Hercules B., 1821—1906.

No. 2109.—Houses at Tivoli.

No. 2110.—Roses.

No. 2111.—Mureia.

No. 2112.—Tivoli.

No. 2113.—The Pink Palace.

No. 2114.—The Grand Canal, Venice.

No. 2115.—Les Rochers Rouges.

BROWNWHITE, Nathan, 1813—1894. No. 2388.—Miniature Portrait of W. J. Müller.

BROWN, Ford Madox, 1821—1893. No. 2409.—King René's Honeymoon.
 Nos. 2410—19.—Pencil Studies.
 No. 2684.—Our Lady of Good Children.
 Nos. 2791—93.—Sketches.

BURNE JONES, Sir Edward Coley, Bart., 1833—1898. No. 2760—Desiderium.

BUTLER, Mildred Anne. No. 1708.—Morning Bath (*Chantrey Purchase*).

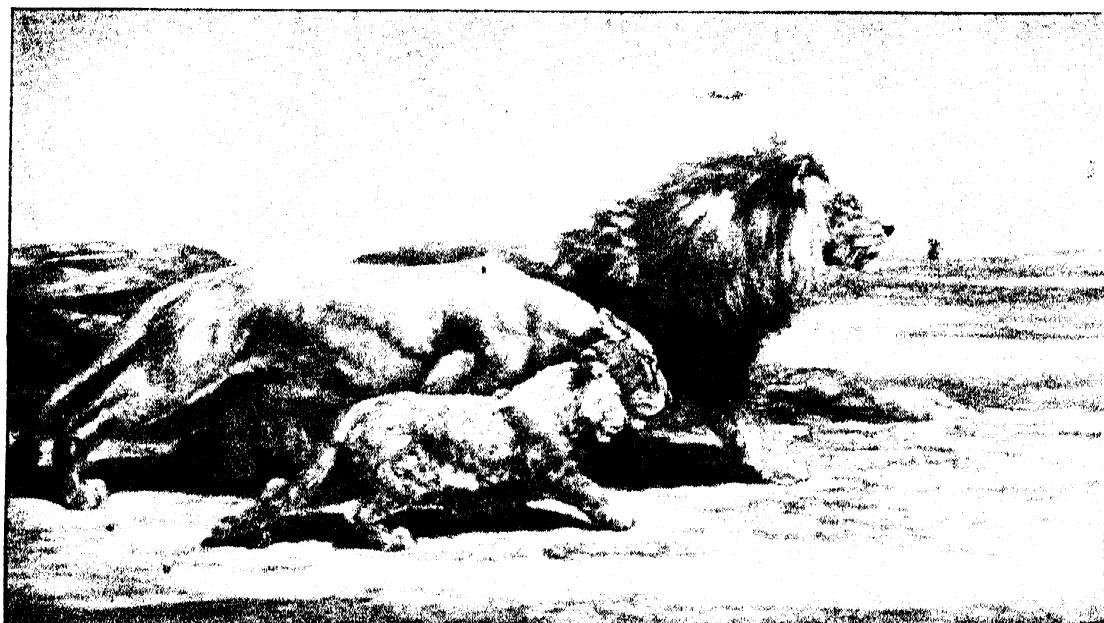
CALLOW, William, 1812—1908.
 No. 2435.—Richmond Castle, Yorkshire.
 No. 2436.—Grand Canal, Venice.
 No. 2886.—Album of Pencil Drawings.

CALVERT, Edward, 1799—1883.
 No. 2883.—Elemental Life.
 No. 2884.—Portrait of Mrs. Calvert.
 No. 2885.—Portfolio of Early Engravings.

CAMERON, David Young, A.R.A. No. 2428.—The Admiralty (*Etching*).

CATTERMOLE, George, 1800—1868.
 No. 1721.—A Castle Entrance.
 No. 1730.—Charcoal Study for a Landscape.
 No. 1731.—A Scene of Monastic Life.
 No. 1732.—A Scene of Monastic Life.
 No. 1733.—Charcoal and Sepia Study for a Landscape.

CHARLES, James, 1851—1906.
 No. 2122.—Studies of Sheep.
 No. 2123.—In the Hayfield.
 No. 2124.—Heads and Groups of Figures.
 No. 2125.—Landscape and Figures.
 No. 2126.—A Country Road.



No. 1705.—Lions.

Harry Dixon

COCKRAM, George. No. 1707.—Solitude (*Chantrey Purchase*).
 COLLINSON, James, 1825—1881. No. 2421.—The Child Jesus (*Etching*).
 COOPER, T. Sidney, R.A., 1803—1902. No. 1976.—A Cow and Two Sheep.
 COX, David, 1783—1859.
 No. 1734.—Harlech Castle, Wales.
 No. 1735.—A Harbour.
 No. 1736.—Beckenham Church, Kent.
 DADD, Frank. No. 2264.—“Gold Lace has a Charm for the Fair” (*Chantrey Purchase*).
 DEVERELL, W. H., 1827—1854. Nos. 2865—8. Pencil Drawings.
 DIGTON, William Edward, 1822—1855. No. 2855. Jerusalem.
 DIXON, Harry. No. 1705.—Lions (*Chantrey Purchase*).
 DONALDSON, Andrew B. No. 1723.—Puente San Martin, Toledo.
 FIELDING, Anthony Vandyc Copley, 1787—1855. No. 1720.—A View in Sussex.
 FOSTER, Myles Birket, 1825—1899. No. 1977.—Cottage at Hambleton.
 GEDDES, Andrew, A.R.A., 1783—1814. No. 2472.—The Artist’s Mother (*Etching*).
 GILBERT, Sir John, R.A., 1817—1897.
 No. 1931.—Old Gravel Pit in Greenwich Park.
 No. 1932.—Bringing up the Guns.
 No. 1933.—Cardinal Wolsey and the Duke of Buckingham.
 No. 1934.—The Happiest Land.
 GLENDENING, Alfred, Jun. No. 1718.—Haymaking (*Chantrey Purchase*).
 GOODWIN, Albert.
 No. 2296.—The Gate of the Pass, Molaja.
 No. 2297.—Torre del Greco and Capri.
 No. 2298.—Folkestone Harbour.
 No. 2299.—Ely Cathedral.
 GOW, Mary. No. 2263.—Marie Antoinette (*Chantrey Purchase*).
 GREGORY, Edward John, R.A., 1850—1909. No. 1704.—Marooned (*Tate Gift*).
 GULICH, John Percival, 1864—1898. No. 1725.—A Violin Concerto (*Tate Gift*).
 HADEN, Sir F. Seymour, 1818—1910. No. 2427.—Battersea Reach (*Etching*).
 HARDING, J. D., 1798—1863. No. 2444.—South Brent.
 HAYDON, B. R., 1786—1846. No. 2445.—(a) Study for “Sodom”; (b) Sketches.
 HOPWOOD, Henry Silkstone. No. 1766.—Industry (*Chantrey Purchase*).
 HUNT, Alfred William, 1830—1896. No. 1703.—Windsor Castle (*Tate Gift*).
 HUNT, William Henry, 1790—1864. No. 1970.—An Old Man’s Head.
 No. 1971.—A Peasant Girl. No. 1972.—Fruit.
 No. 1973.—A Water Carrier. No. 1974.—Apples.
 HUNT, William Holman. No. 2422.—An Etching from “The Germ.”
 JACKSON, John, R.A., 1778—1831. No. 2279.—Portrait of Wilkie.
 KEENE, Charles S., 1823—1891.
 Nos. 2446—2464.—Drawings for *Punch*.
 Nos. 2465—2471.—Studies.
 KNIGHT, John Baverstock, 1785—1859. No. 2733.—Axbridge Vale.
 No. 2734.—Teelbullagh, from Knocknacarry. No. 2735.—In Borrowdale.





No. 1703.—Windsor Castle.

A. W. Hunt.

LEAR, Edward, 1812—1888.

- No. 2740.—S. Francesco Di Paola.
- No. 2741.—Stairs leading to S. Pietro in Vincoli.
- No. 2742.—Back of the "Hemicyle," looking on to the Stadium.
- No. 2743.—Substructure of the Palace of Septimius Severus.
- No. 2744.—St. Peter's, from Arco Osenio.
- No. 2745.—Fountain of the Sea-horses in the Garden of the Villa Borghese, Rome.
- No. 2746.—Piazza di Spagna, Rome.
- No. 2747.—(a) Church of the SS. Quattro Coronati, Rome; (b) Baths of "Titus."
- No. 2748.—(a) The Capital, from the Forum; (b) Porta Maggiore, Rome.
- No. 2749.—Galera.
- No. 2750.—The Isles of the Sirens.
- No. 2751.—Pompey's Pillar.
- No. 2752.—Two Views near Cairo.
- No. 2753.—Two Views of Jerusalem.
- No. 2754.—S. Maria Marinaseo.
- No. 2755.—San Miniato al Monte.
- No. 2756.—Three Sketches at Calvi.
- Nos. 2794—2801.—Italian Sketches.

LEGROS, Alphonse, 1837—1911.

- No. 2433.—Portrait of Alfred Stevens.

LEWIS, John Frederick, R.A., 1805—1876.

- No. 1729.—Sketch in Spain.

Nos. 2199—2203.—Studies.

No. 1702.—*Rosa Triplex.*

G. C. D. Rossetti

MACALLUM, Hamilton, 1841—1896.

No. 1714.—Gathering Seaweed.

No. 1715.—A Capri Boy.

MAUNDRELL, Charles. No. 1726.—Le Château d'O (*Chantrey Purchase*).**MULLER, William J.**, 1812—1845.

No. 1728.—A Lakeside Scene.

No. 2315.—Trees at Ackford, Suffolk.

No. 2316.—Gateway of Carnarvon Castle.

No. 2317.—Castle Ditch, Bristol.

No. 2318.—“Fourteen Stars” Inn, Counterstip.

No. 2319.—A Castle, (?) Harlech.

Nos. 2320—2327.—Sketches on the Avon.

No. 2328.—Study of Willows.

No. 2329.—An Interior.

No. 2330.—Bristol Harbour in Ice.

No. 2331.—A Roadside, Leigh.

No. 2332.—Study of Pines, Rheinwald.

Nos. 2333, 2334.—Near Wallenstadt.

No. 2335.—Lake Wallenstadt.

No. 2336.—The Splügen.

MÜLLER, William J., 1812–1845 (*contd.*).

- No. 2337.—Via Mala.
- No. 2338.—Lake or River Bank, with Houses.
- No. 2339.—Venice.
- No. 2340.—The Lagoon.
- Nos. 2341, 2342.—Tivoli: “Villa of Maecenas.”
- No. 2343.—Tivoli: The Great Cascade.
- No. 2344.—Tivoli, with the “Temple of the Sibyl.”
- No. 2345.—A Woodland Pool.
- No. 2346.—Rocks and Trees.
- No. 2347.—Glen Martin Mill, Porlock.
- No. 2348.—Athens, with Acropolis in Middle Distance.
- No. 2349.—The Parthenon: View from the Interior.
- No. 2350.—The Temple, Ægina.
- No. 2351.—On the Nile, near Cairo (?)
- No. 2352.—Street in an Eastern Town.
- No. 2353.—An Eastern Court.
- No. 2354.—Arab Shepherds (*Sketch for the Picture*).
- No. 2355.—Study of an Aloe.
- No. 2356.—Lighthouse, Naples.
- No. 2357.—Rouen: La Fierté de St. Romain.
- No. 2358.—Rouen: Apse of St. Vincent.
- No. 2359.—Rouen: Hôtel du Bourgtheroulde.
- No. 2360.—“Diane Chasseresse.”
- No. 2361.—Fontainebleau: The Court of Honour.
- No. 2362.—Fontainebleau: The Palace from the Chapel Pond.
- No. 2363.—Orléans: House of Francis I.
- No. 2364.—Sketch for Frontispiece to the “Age of Francis I.”
- No. 2365.—Chambord: The Terrace.
- No. 2366.—Chambord: General View of the Château.
- No. 2367.—A Church Interior.
- No. 2368.—Azay le Rideau: Entrance to the Château.
- No. 2369.—A Tomb with Effigies.
- No. 2370.—Whitchurch, near Bristol.
- No. 2371.—Eel-pots at Goring.
- No. 2372.—Camels: A Study in Smyrna.
- No. 2373.—Four Studies:—
 - (a) A Burdock.
 - (b) A Xanthian Youth.
 - (c) A Xanthian Boy with Bow.
 - (d) Women in Eastern Dress.
- No. 2374.—Lydia: Turkish Cottage.
- No. 2375.—Lydia: The Rocky Stair at Tlos.
- No. 2376.—Lydia: The Citadel of Tlos.
- No. 2377.—Lydia: The Valley of the Glaucus.

MÜLLER, William J., 1812—1845 (*contd.*).

- No. 2378.—Arch, Palms, and Shed.
- No. 2379.—Donkey and Fowls.
- No. 2380.—Lynnouth: The River Bank.
- No. 2381.—Lynnouth: A Bend of the River.
- No. 2382.—Rocky Woodland.
- No. 2383.—Leigh Woods.
- No. 2384.—A Coast Scene.
- No. 2385.—Stonehenge.
- No. 2386.—The Punt.
- No. 2387.—Compton Dando, Somerset.

NISBET, Robert Buchan. No. 1711.—Evening Stillness (*Chantrey Purchase*).

OSBORNE, Walter, 1860—1903. No. 1712.—Life in the Streets: Hard Times (*Chantrey Purchase*).

OWEN, Rev. E. P., 1788—1863.

No. 2408.—The Old Welsh Bridge, Shrewsbury (*Etching*).

PENLEY, Aaron Edwin, 1806 or 7—1870.

- No. 2390.—Hyde Park Corner, 1840.
- No. 2391.—Torre Wood.
- No. 2392.—Willows and Barge.
- No. 2393.—An Oak-wood.

PINWELL, George John, 1842—1875.

No. 2689.—The Pied Piper of Hamelin: The Children (*Study*).

No. 2690.—Strolling Players (*Study*).

POYNTER, Ambrose, 1796—1886.

No. 1716.—A Street.

No. 1717.—Northleach Church, Gloucester.

PROUT, Samuel, 1784—1852. No. 1978.—A Street in Antwerp.

RACKHAM, Arthur. No. 2479.—The Dance in Cupid's Alley.

RIVERS, Leopold. No. 1710.—Stormy Weather (*Chantrey Purchase*).

ROBERTS, David, R.A., 1796—1864. No. 1975.—Edward the Confessor's Shrine.

ROBINSON, Sir John Charles, C.B.

No. 2442.—Corfe Castle (*Etching*).

No. 2443.—Newton Manor (*Etching*).

ROSSETTI, Gabriel Charles Dante, 1828—1882. No. 1702.—Rosa Triplex.

No. 2685.—Mona Pomona.

No. 2859.—Mary Magdalene.

No. 2860.—Mary Nazarene.

ROTHENSTEIN, William. No. 2683.—Auguste Rodin.

RUSKIN, John, 1819—1900. No. 2726.—An Olive Branch.

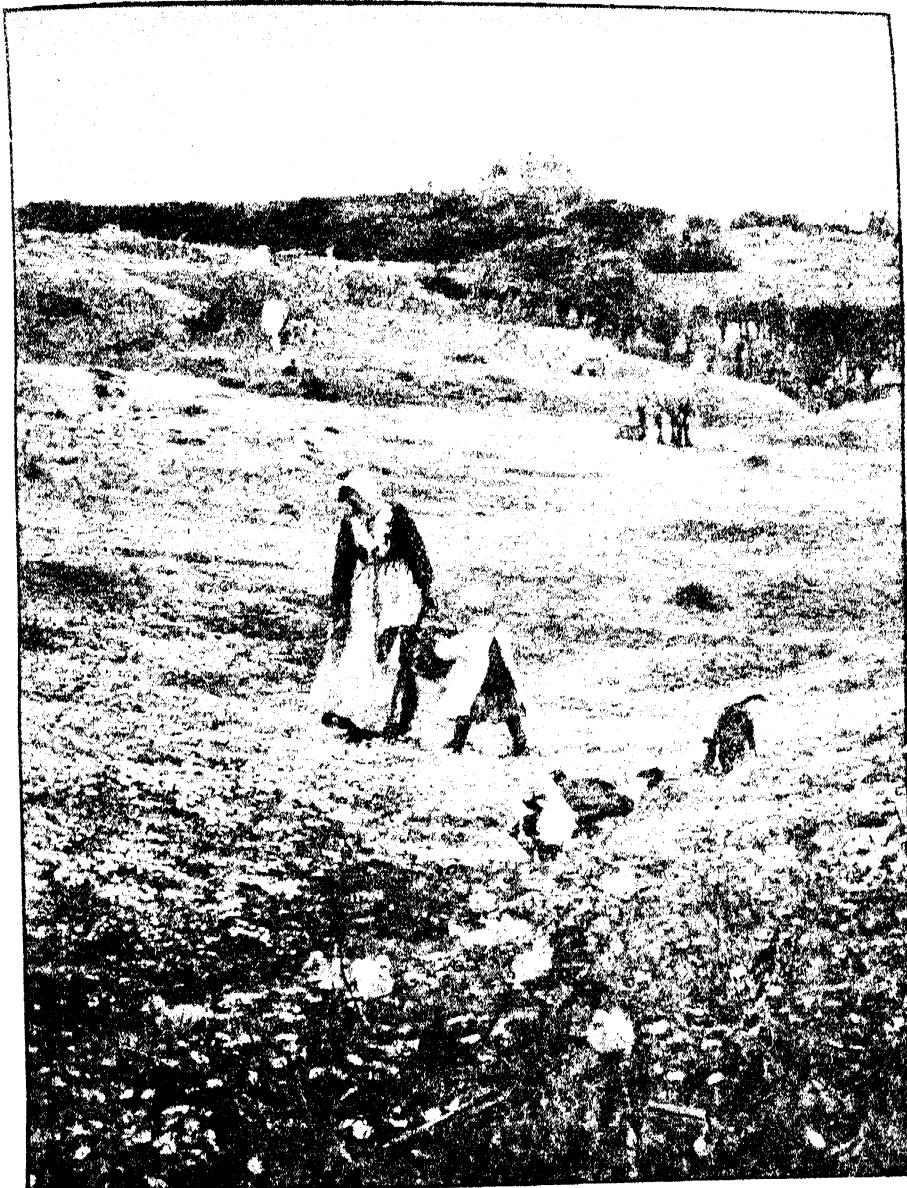
SANDBY, Paul, R.A., 1725—1809.

No. 1853.—Edinburgh Castle.

No. 1854.—Carmarthen Castle.

No. 1855.—Part of the Banqueting Hall of the Royal Palace of Eltham.

No. 1856.—The Cemetery Gate of St. Augustine's Monastery, Canterbury.

No. 1709.—*Germinial.*

Lionel Smythe, R.A.

SANDBY, Thomas, R.A., 1721—1798. No. 1852.—Design for Freemasons' Hall, London.

SCOTT, David, 1806—1849. No. 2405.—The By-way to Hell (*Etching*).

SHORT, Sir Frank, R.A. No. 2430.—Low Tide and the Evening Star, and Rye's Long Pier deserted (*Etching*).

SIMMONDS, W. G. No. 2139.—The Seeds of Love (*Chantrey Purchase*).

SMPTHAM, James, 1821—1889. Nos. 2384—2404.—Etchings.

SMITH, Sidney R. J. No. 1742.—Original Design for the National Gallery of British Art.

SMYTHE, Lionel, R.A. No. 1709.—*Germinal (Chantrey Purchase)*.

STEVENS, Alfred, 1817—1875.

- No. 1958.—Study for a Standing Female Figure.
- Nos. 2003—2052.—Studies.
- No. 2121.—Studies for “Isaiah.”
- Nos. 2165—2198.—Studies.
- No. 2389.—Studies for “Isaiah.”
- No. 2737.—Portrait Drawing of a Dead Child (Leonard Christie).
- Nos. 2802—2849.—Forty-eight Drawings for Dorchester House, etc.

STRANG, W., A.R.A. No. 2079.—Henry Newbolt, Esq.

SWAN, John M., R.A., 1817—1910.

- No. 2708.—Panthers Resting.
- No. 2766.—The Gladiators.
- Nos. 2768—2781.—Studies of Animals.

TAYLER, J. Frederick, 1802—1889. No. 1979.—Dragoons on the March.

TURNER, Charles, 1773—1857. No. 2301.—J. M. W. Turner, R.A.

VACHER, Charles, 1818—1883. No. 1911.—Rezzonico and the Splügen Range, Como, 1867.

VARLEY, John, 1778—1842. No. 1737.—Sketch for a Sea-piece.

- No. 1738.—Sea-piece, with Fishing Boats in a Calm.

WADE, Thomas, 1828—1891. No. 1713.—An Old Mill (*Chantrey Purchase*).

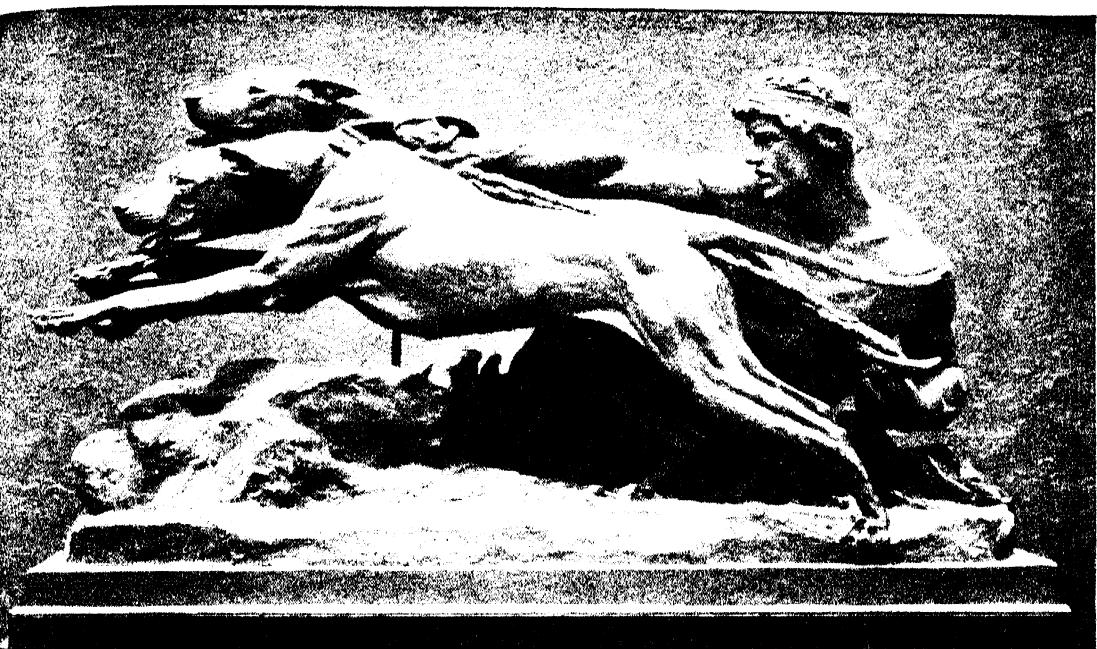
WALKER, Fred., A.R.A., 1840—1875. No. 2080.—The Woman in White (done for a poster).

- No. 2687.—Refreshment.
- No. 2688.—Marlow Ferry (*Study*).
- No. 2762.—Harbour of Refuge.

WHISTLER, James McNeill, 1834—1903. No. 2426.—Black Lion Wharf, Wallingford (*Etching*).

WILKIE, Sir David, R.A., 1785—1841.

- No. 1187.—Sketch of Rustic Figures.
- No. 1727.—Portrait of Mrs. Elizabeth Young, in Eastern Costume.
- No. 1739.—A Cottage Fireside at Puckaster.
- No. 1740.—Portrait of Miss Julia E. Gordon.
- No. 1741.—Six Sketches in one frame.
- No. 1942.—Sketch for a Picture of William IV, and Queen Adelaide.
- No. 2271—2278.—Etchings.



No. 1767.—Hounds in Leash.

Harry Bates, A.R.A.



No. 1765.—Sir Henry Tate. Sir T. Brock, R.A.

SCULPTURE



No. 1752.—The Sluggard.
Lord Leighton, P.R.A.

ARMSTEAD, Henry Hugh
1828—1905.
No. 1929.—Remorse (*Chantrey Purchase*).
No. 2054.—Hero and Leander.

BANKS, Thomas, R.A.,
1805.
No. 1763.—Thetis and the Nymphs rising from the sea to condole with Achilleus on the Loss of Patroclus.

BATES, Harry, A.R.A.,
1899.
No. 1750.—Pandora (*Chantrey Purchase*).
No. 1767.—Hounds in a Landscape.
No. 1783.—War.

BAYES, Gilbert.
No. 2739.—Sigurd (*Chantrey Purchase*).

BAYES, Gilbert. No. 1768.—Sigurd (*Chantrey Purchase*).

BROCK, Sir Thomas, R.A.
No. 1747.—A Moment of Suspense (*Chantrey Purchase*).
No. 1765.—Sir Henry (Tate Purchase).
No. 1784.—Eve (*Tate Purchase*).
No. 2074.—Thomas of Lancaster, R.A.

BROWN, Mortimer.
No. 2896.—Shepherd (*Chantrey Purchase*).

CHANTREY, Sir Francis
1781—1841.
No. 1950.—A Recumbent Figure.

COLTON, William Robert
No. 1766.—The Girdle (*Chantrey Purchase*).
No. 1928.—The Spring of Life (*Chantrey Purchase*).

DRESSLER, Conrad.
No. 2242.—John Ruskin.

DRURY, Alfred, A.R.A.
No. 1757.—Griselda (*Chantrey Purchase*).

FEHR, Henry Charles. No. 1749.—The Rescue of Audromeda (*Chantrey Purchase*).

FOLEY, John Henry, R.A., 1818—1874. No. 1770.—Sir Joshua Reynolds, P.R.A.

FORD, Edward Onslow, R.A., 1852—1902.

No. 1753.—The Singer (*Tate Gift*).

No. 1758.—Folly (*Chantrey Purchase*).

**FRAMPTON, Sir George James,
R.A.**

No. 1954.—Charles Keene.

GIBSON, John, R.A., 1790—1866.

No. 1746.—Hylas and the
Water-Nymphs.

GILBERT, Alfred, R.A.

No. 1949.—George Frederick
Watts, O.M., R.A.

HARTWELL, C. L.

No. 2267.—A Foul in the
Giants' Race (*Chantrey
Purchase*).

**JOHN, Sir William Goscombe,
R.A.**

No. 1755.—Boy at Play (*Chantrey
Purchase*).

JOSEPH, Samuel, died 1850.

No. 1764.—Sir David Wilkie,
R.A.

LANTÉRI, Edouard.

No. 1905.—Paysan.

No. 2853.—Bust of Alfred
Stevens.

**LAWES - WITTEWRONGE, Sir
Charles, Bart.,** 1813—1911.

No. 2871.—Dirce.

LEGROS, Alphonse, 1837—1911.

No. 2899.—Twenty-six
Medals.

No. 2931.—Herbert Collmann
(Bronze Bust).

No. 2932.—Leonard Collmann
(Bronze Bust).

LEIGHTON, Lord, P.R.A., 1830—1896. No. 1752.—The Sluggard (*Tate Gift*).

No. 1754.—An Athlete Struggling with a Python (*Chantrey Purchase*).

No. 1761.—An Athlete Struggling with a Python (*Plaster cast of the original
sketch for No. 1754*).



No. 1751.—Teucer. W. Hamo Thornycroft, R.A.

LESLIE, Alexander J. No. 2789.—Dolce far niente (*Chantrey Purchase*).
MACKENNAL, Bertram, A.R.A. No. 2140.—The Earth and the Elder (*Chantrey Purchase*). No. 2266.—Diana (*Chantrey Purchase*).
MARSHALL, William Calder, R.A., 1813—1894. No. 1748.—The Prodigal (*Chantrey Purchase*).
PARKER, Harold. No. 2265.—Ariadne (*Chantrey Purchase*).
PEGRAM, Henry Alfred, A.R.A. No. 1756.—Ignis Fatuus (*Chantrey Purchase*). No. 1945.—Sibylla Fatidica (*Chantrey Purchase*).
POMEROY, Frederick William, A.R.A.
 No. 1759.—The Nymph of Loch Awe (*Chantrey Purchase*).
 No. 1762.—Dionysos.
REYNOLDS, Stephens W. No. 2788.—A Royal Game (*Chantrey Purchase*).
SMITH, Frederick William, 1797—1835. No. 2441.—Sir Francis Chantrey.
STARK, Robert. No. 1760.—Indian Rhinoceros (*Chantrey Purchase*).
STEVENS, Alfred, 1817—1875.
 No. 2269.—Valour and Cowardice.
 No. 2270.—Truth and Falsehood.
 No. 2785.—Dorchester House Fireplace. [1]



No. 1768.—Clytie.

G. F. Watts, R.A.

No. 2852.—Cast of Equestrian Figure of Wellington.
 No. 2869.—Pair of Horses.
 Nos. 2887—93.—Medallions.
THOMAS, J. Havard.
 No. 2268.—Bust of Asher Wertheimer.
 No. 2763.—Lycidas.
THOMAS, John.
 No. 2061.—W. P. T. Thomas, R.A. (Bust).
THORNYCROFT, W. H.
 R.A.
 No. 1751.—Teucer (*Chantrey Purchase*).
WATTS, George Frederic, R.A., 1817—1904.
 No. 1768.—Clytie (*Gift*).
WEEKES, Henry, 1807—1877.
 No. 1769.—John Bull, R.A.
 No. 2075.—Thomas Ward, R.A.
 No. 2076.—W. Mulready, R.A.
WIENS, S. M.
 No. 2141.—Garland (*Chantrey Purchase*).

TURNER SUPPLEMENT

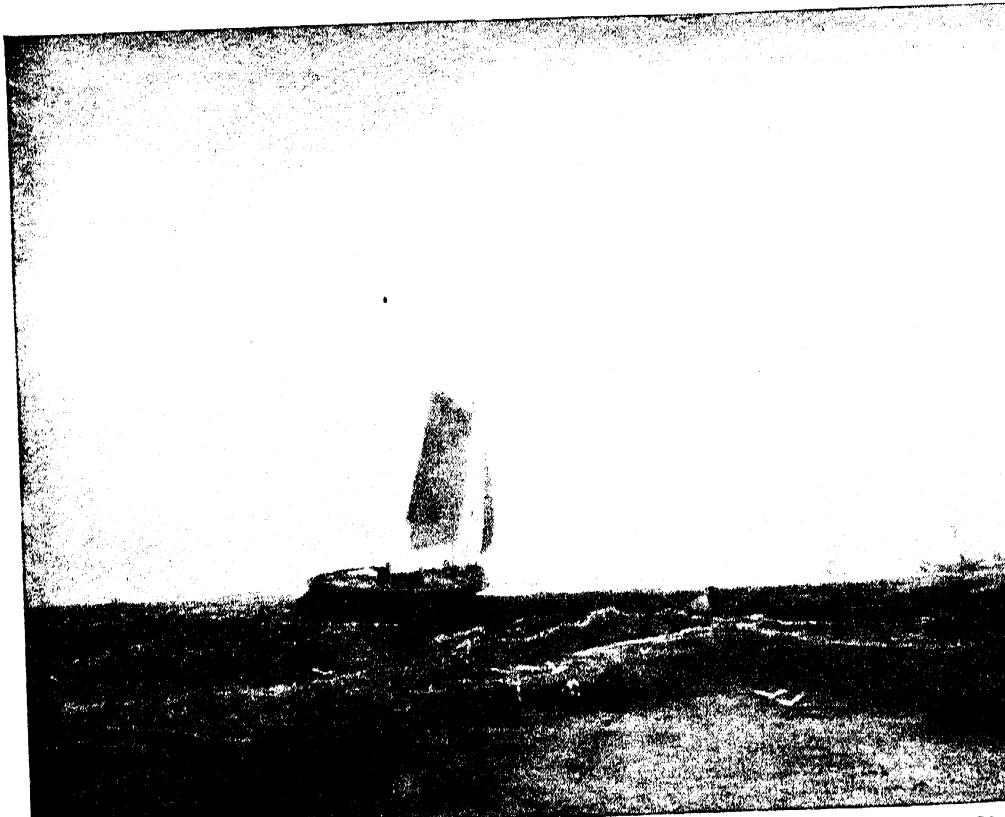
By the munificent gift of the late Sir J. Duveen, the Turner Collection is now completely housed and exhibited. The new wing, comprising nine rooms (Nos. VI.-XIV.), is given up entirely to the works of our greatest landscape painter. Twenty canvases are still retained at Trafalgar Square. The water-colours are not included in this Catalogue.

TURNER, J. M. W., R.A., 1775-1851 (*British School*).

No. 329.—The Prince of Orange Landing at Torbay, November 3rd, 1688.
No. 370.—Bridge of Sighs : Ducal Palace and Custom House, Venice ; Canaletti Painting.
No. 458.—Portrait of Himself, when Young.
No. 459.—Moonlight, a Study at Millbank.
No. 461.—Morning on the Coniston Fells, Lancashire.
No. 462.—Landscape with Cattle in Water.
No. 465.—Mountain Scene, with a Castle on a Hill, in the middle ground : a Man Angling in a Stream, in the foreground.
No. 468.—View on Clapham Common.
No. 469.—Sea-piece.
No. 470.—The Tenth Plague of Egypt.
No. 471.—Jason in Search of the Golden Fleece.
No. 472.—Calais Pier, with French Fishermen Preparing for Sea : an English Packet Arriving.
No. 473.—Holy Family.
No. 474.—The Destruction of Sodom.
No. 475.—View of a Town (a sketch).
No. 477.—The Goddess of Discord Choosing the Apple of Contention in the Garden of the Hesperides.
No. 478.—The Blacksmith's Shop.
No. 480.—The Death of Nelson, October 21st, 1805, at the Battle of Trafalgar, on Board the *Victory*.
No. 482.—The Garreter's Petition.
No. 484.—St. Mawes, Falmouth Harbour, Cornwall.
No. 485.—Abingdon, Berkshire, with a View of the Thames : Morning.
No. 486.—Windsor.
No. 487.—Landscape, with Cattle in the Water : Evening (A sketch).
No. 488.—Apollo Killing the Python.
No. 489.—Cottage Destroyed by an Avalanche.
No. 490.—Snowstorm : Hannibal and his Army Crossing the Alps.
No. 491.—Harvest Dinner, Kingston Bank.
No. 493.—The Deluge.
No. 494.—Dido and Eneas leaving Carthage on the Morning of the Chase.
No. 495.—Appuleia in Search of Appulus.
No. 496.—Bligh Sand, near Sheerness ; Fishing Boats Trawling.
No. 500.—The Field of Waterloo, June 18th, 1815.
No. 501.—Entrance to the Meuse : Orange-Merchant on the Bar going to Picpus.
No. 502.—England : Richmond Hill on the Prince Regent's Birthday.



No. 1180.—Cleveden on Thames.



No. 496.—Bligh Sands, near Sheerness: Fishing Boats Trawling

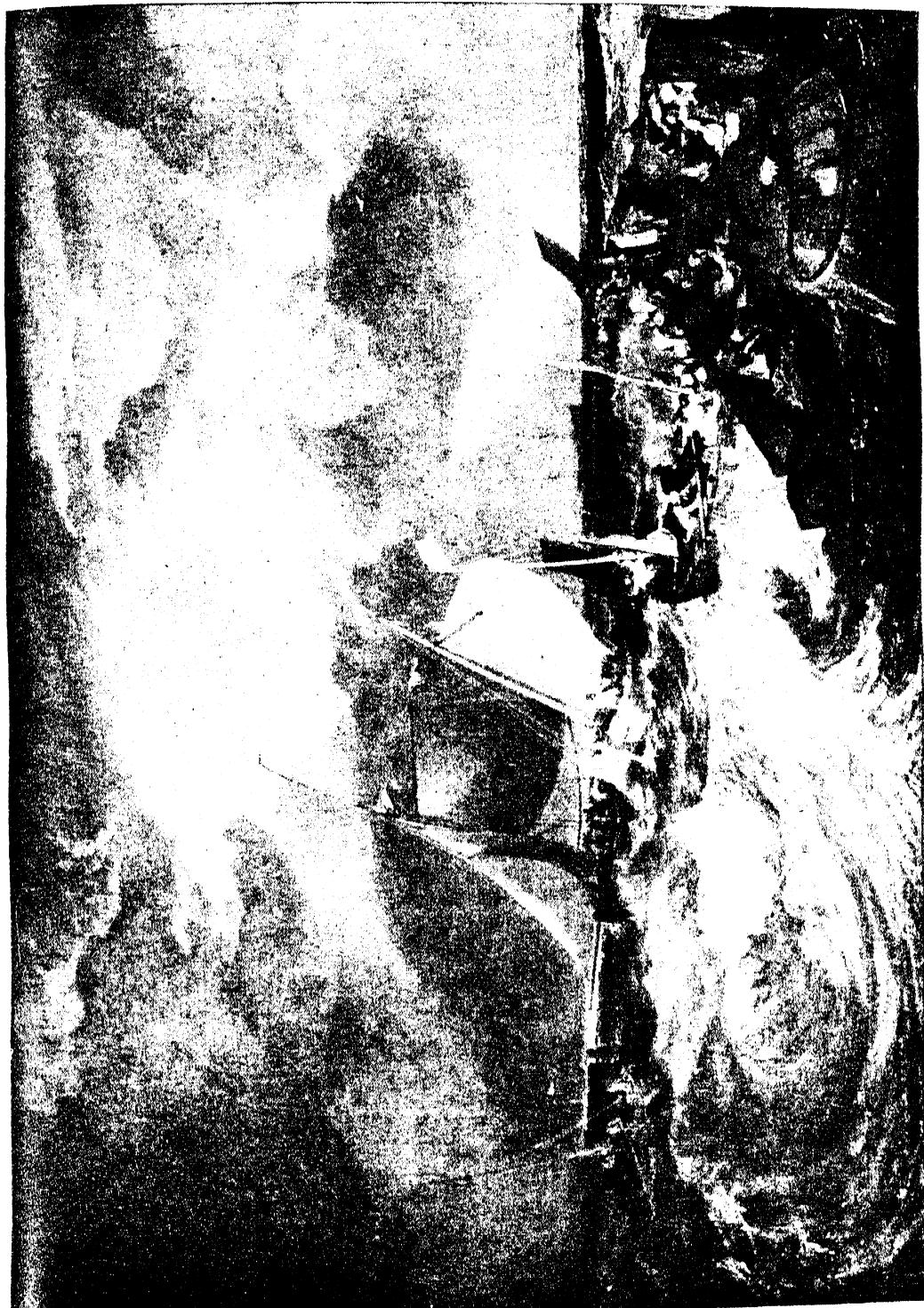


No. 506. Dido directing the Equipment of the Fleet; or the Morning of the Carthaginian Empire.



No. 494.—Dido and Aeneas leaving Carthage on the Morning of the Chase.

No. 472 - Calais Pier; with French Fishermen preparing for Sea; an English Packet arriving.



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No. 505.—The Bay of Baiae, with Apollo and the Sibyl.
 No. 506.—Dido directing the Equipment of the Fleet: or the Morning of the Carthaginian Empire.
 No. 507.—Boccaccio Relating the Tale of the Bird cage.
 No. 508.—Ulysses Deriding Polyphemus.
 No. 510.—Pilate Washing his Hands.
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 No. 517.—Shadrach, Meshach, and Abednego coming forth from the Fiery Furnace.
 No. 523.—Ancient Rome: Agrippina landing with the Ashes of Germanicus.
 No. 524.—The "*Fighting Temeraire*" Tugged to her Last Berth to be broken up, 1838.
 No. 526.—The New Moon.
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 No. 529.—War: The Exile and the Rock Limpet.
 No. 530.—Snow Storm: Steamboat off a Harbour's Mouth Making Signals in the Shallow Water, and Going by the Lead.
 No. 531.—Shade and Darkness: The Evening of the Deluge.
 No. 532.—Light and Colour (Goethe's Theory).
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 No. 545.—Whalers.
 No. 548.—Queen Mab's Grotto.
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 No. 550.—The Angel standing in the Sun.
 No. 552.—Æneas relating his Story to Dido.
 No. 553.—Mercury sent to admonish Æneas.
 No. 554.—The Departure of the Fleet.
 No. 555.—The Visit to the Tomb.
 No. 558.—Fire at Sea (*Unfinished*).
 No. 559.—Petworth Park, Tillington Church in the Distance (*Unfinished*).
 No. 561.—Mountain Glen (*Unfinished*).
 No. 561a.—A Mountain Stream.
 No. 562.—Harvest Home (*Unfinished*).
 No. 813.—Fishing Boats in a Stiff Breeze off the Coast.
 No. 1180.—Cleveden-on-Thames.
 No. 1857.—River Scene with Cattle.
 No. 1867.—Caernarvon Castle.
 No. 1980.—Storm off a Rocky Coast.
 No. 1984.—Margate from the Sea.
 No. 1985.—Sunrise, a Castle on a Bay.
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 No. 1988.—Interior at Petworth.
 No. 1989.—Rocky Bay, with Classic Figures.
 No. 1990.—Sunrise, with a Sea Monster.
 No. 1991.—The Evening Star.
 No. 1992.—The Thames from above Waterloo Bridge.



No. 562.—Harvest Home.



No. 545.—Whalers.



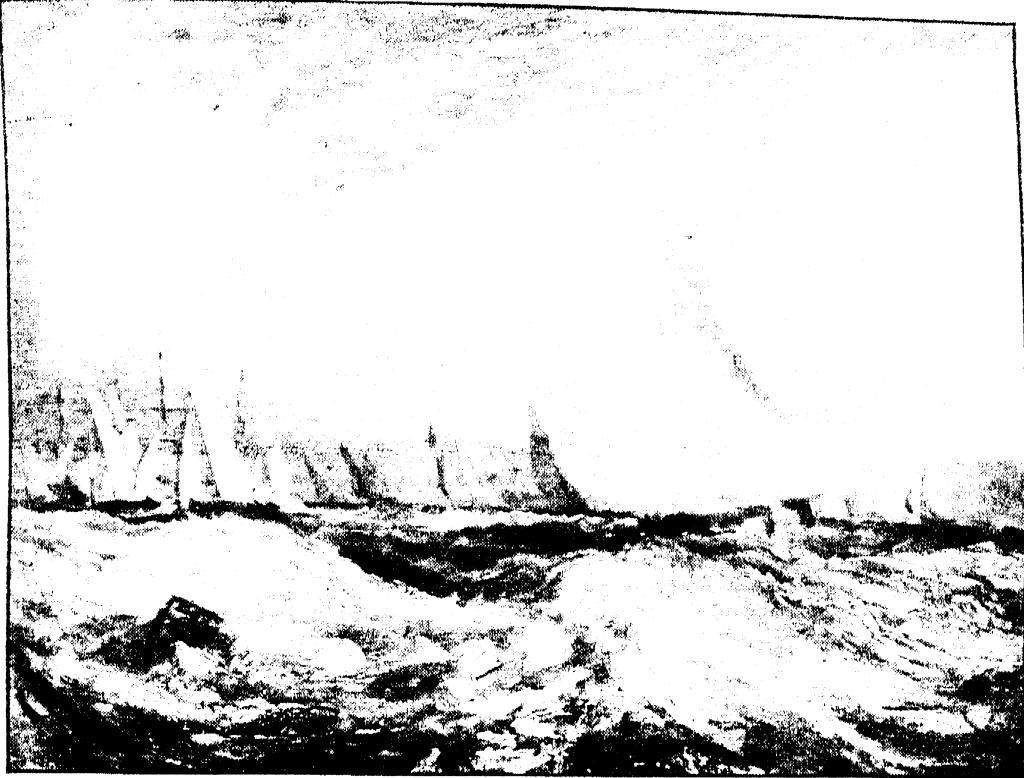
No. 508. Ulysses deriding Polyphemus.

No. 524.—The "Fighting Temeraire" tugged to her last berth to be broken up.

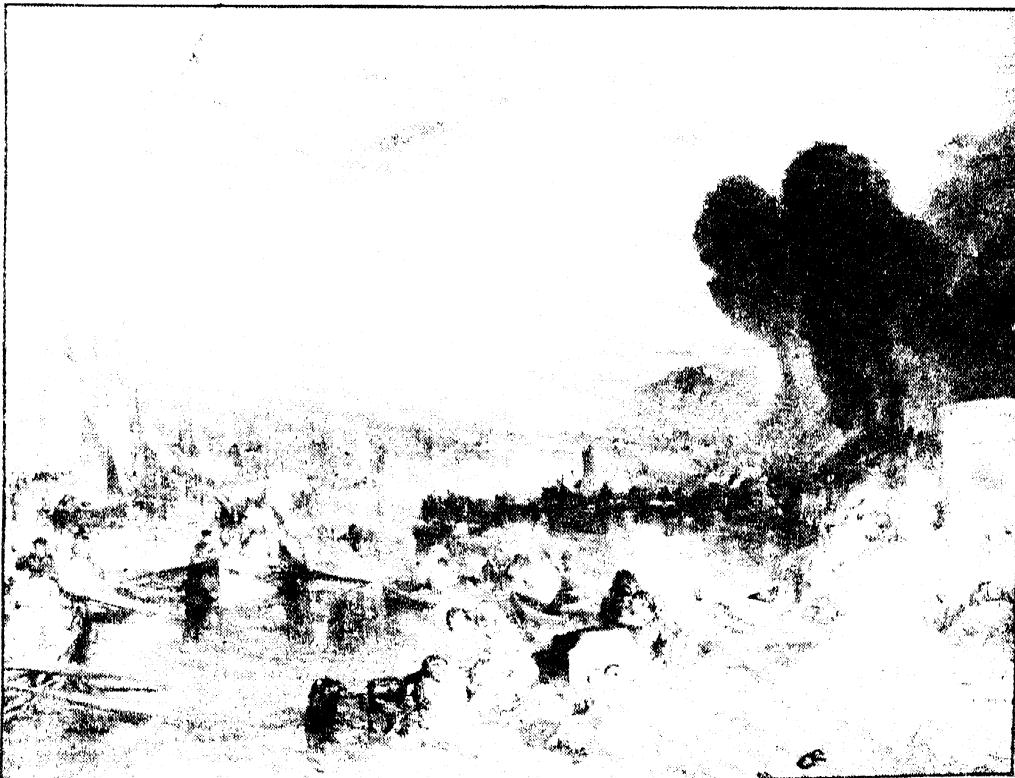


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No. 1994.—Yacht Racing in the Solent. (No. 2.)
 No. 1995.—Yacht Racing in the Solent. (No. 3.)
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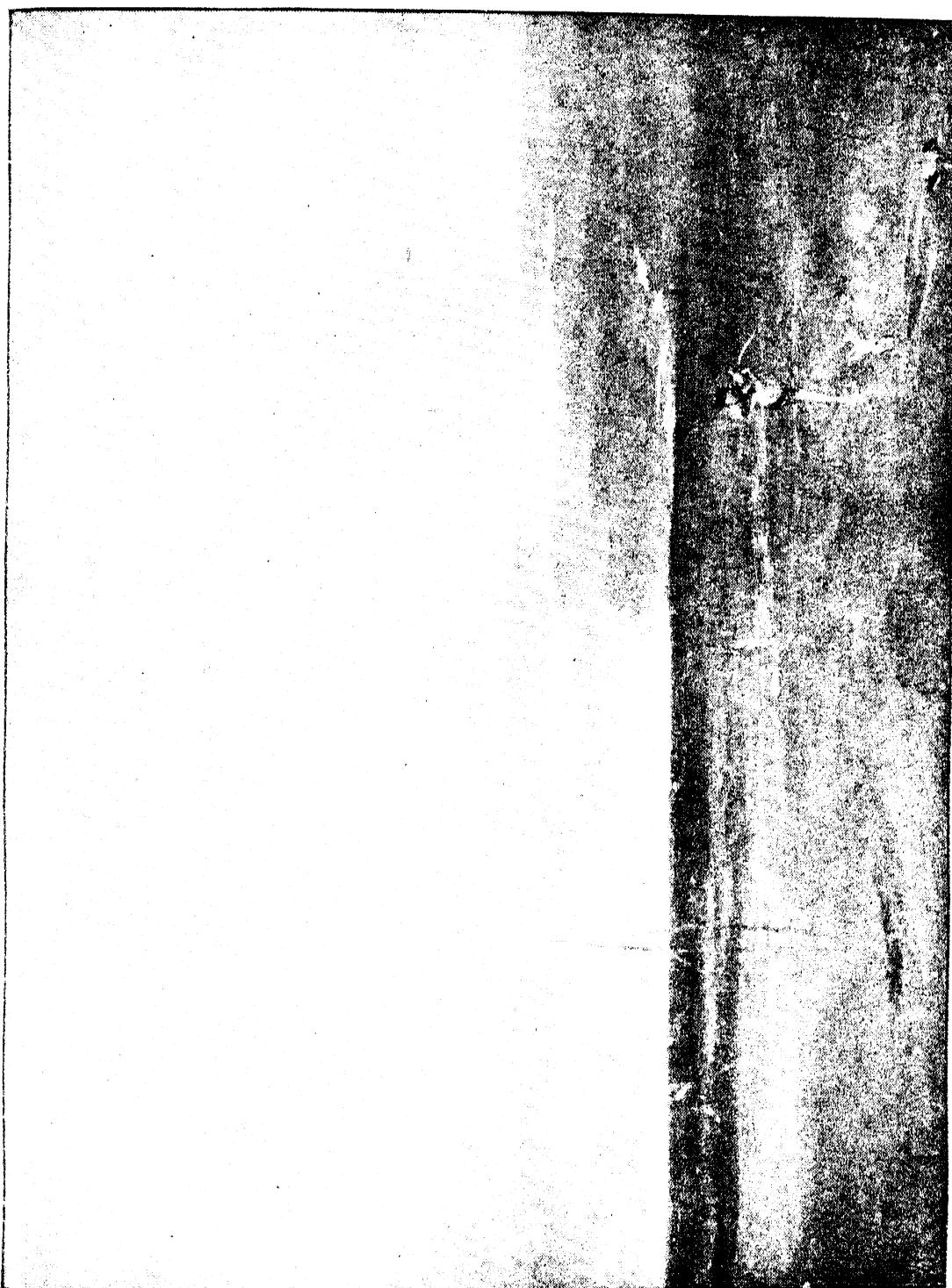
No. 1994.—Yacht Racing in the Solent. (No. 2.)

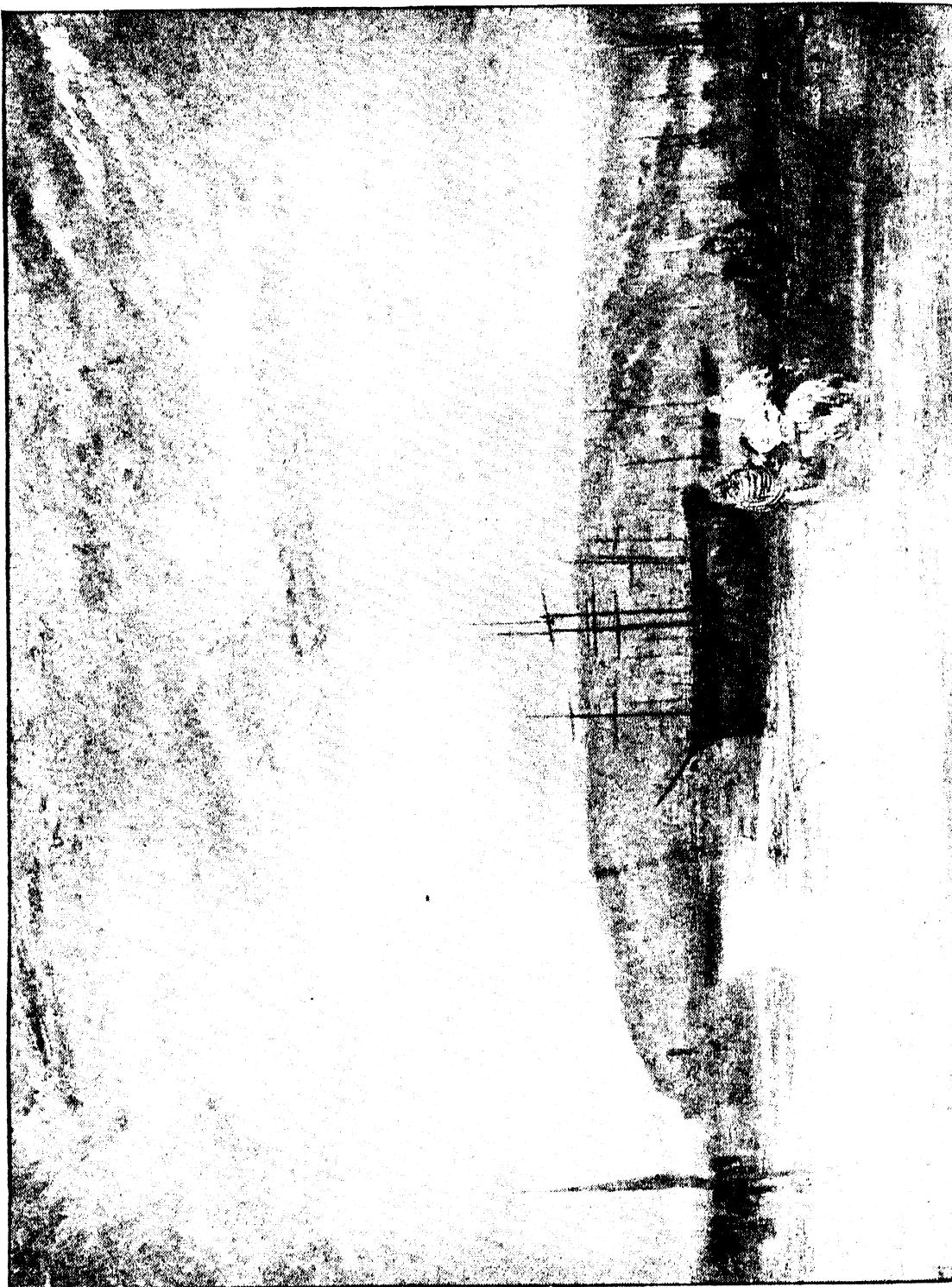


No. 1997.—A Regatta at Cowes.



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